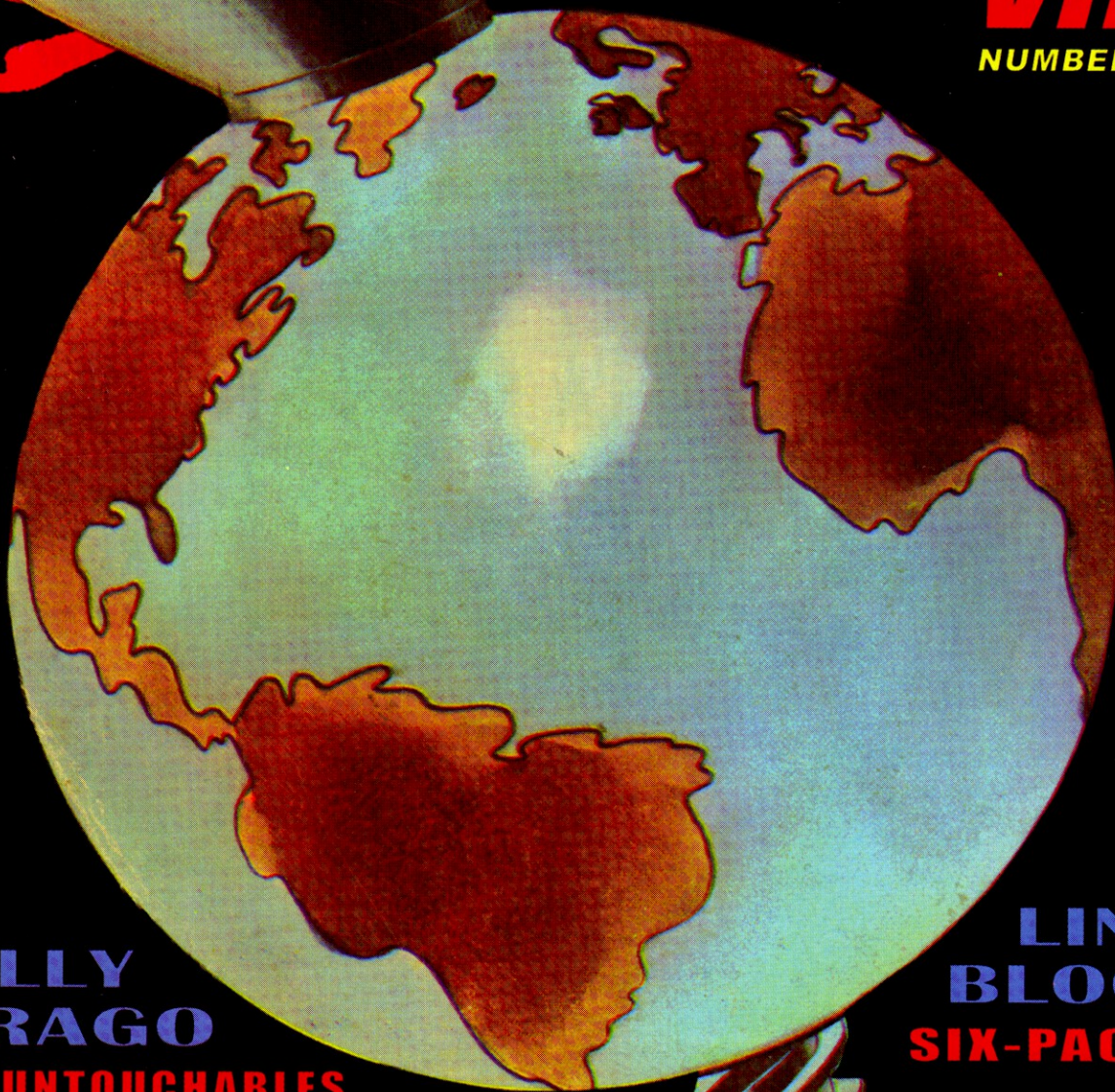


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**BILLY
DRAGO**

THE UNTOUCHABLES

**LINDSAY
BLOOM**

SIX-PACK ANNIE

**BRUCE
CAMPBELL**

EVIL DEAD

**YVETTE
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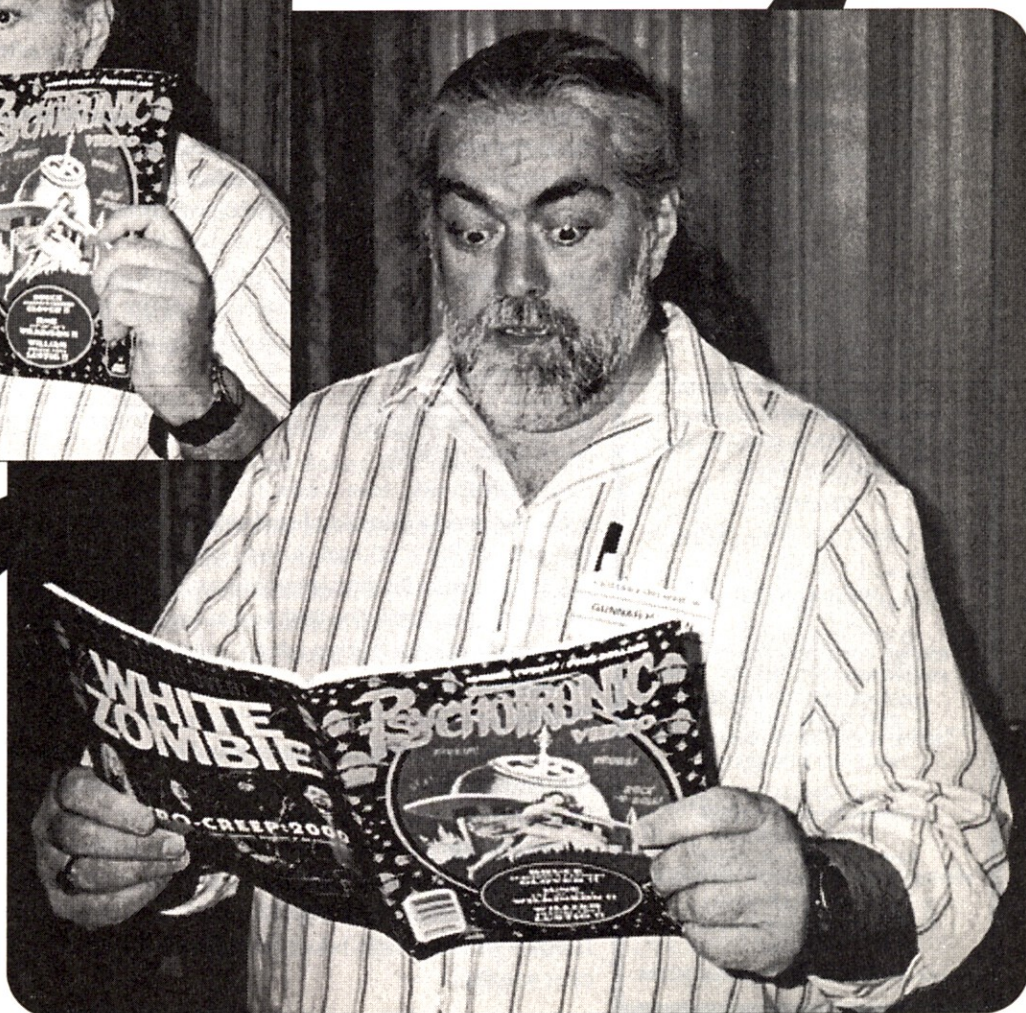
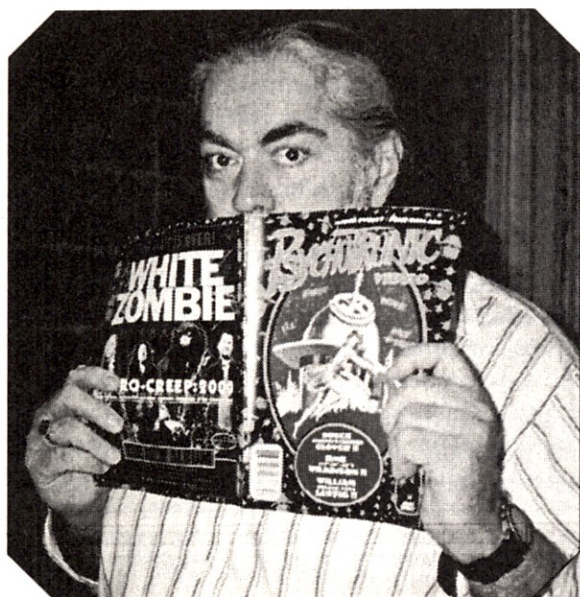
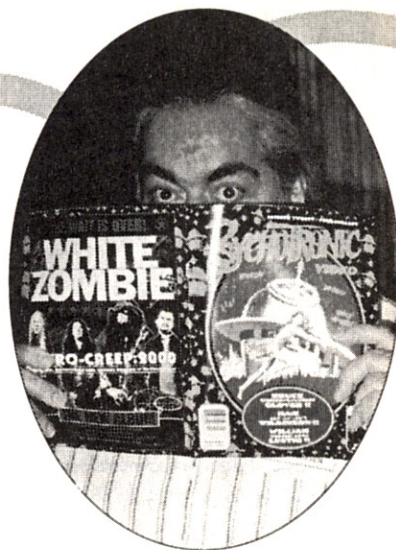
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Gunnar Hansen (the only real Leatherface).
Photos by Richard Harland Smith



SHOCKING SCANDAL
with Geli, the teenage
niece whom Hitler
had murdered!



John Mitchum
as Goering



BOMB ATTEMPT
on Hitler's life planned by
his own general staff!



PRIVATE LIFE of Hitler and his mistress
Eva Braun in Berchtesgaden hideaway!

Hitler

PSYCHOTRONIC® NUMBER 39, 2003

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BRUCE CAMPBELL is known to millions as Ash in the EVIL DEAD trilogy. We decided to ask the best selling author, director, and cult movie and TV star about his many lesser known credits for a change. He still often works with friends (including Sam Raimi) from his high school days back in Detroit. They made many 8mm comedy shorts and did skits on THE GHOUL show! Campbell was interviewed by Tony Williams, from Wales, who also provided PV with our interviews with the late Diana Dors and Frankie Howerd.

YVETTE VICKERS was a 5'3" blonde 50s Playboy Playmate (photographed by Russ Meyer) known for her convincing bitchy roles in ATTACK OF THE 50 FOOT WOMAN and THE GIANT LEECHES. She talks about those cult hits, her stage, TV and singing careers, her jazz musician family, her affairs with an incredible mix of Hollywood leading men (including Steve Cochran, Ralph Meeker, Cary Grant and Jim Hutton) and how her film career suffered due to rumors and lies. Vickers was interviewed by John O'Dowd of Pine Brook, NJ.

BILLY DRAGO plays very creepy bad guys extremely well and has one of the greatest faces in movies today. I've been curious about Drago for years but never knew anything about him until Nicanor Loreti discovered that the Kansas born actor's background is Apache mixed with Romanian Gypsy. The former DJ started out being typecast in Indian roles but later played an Italian gangster (THE UNTOUCHABLES), a snake handling preacher (GUN CRAZY), and several aliens. Loreti, of Argentina, also interviewed Don Stroud for PV.

LINDSAY BLOOM, a beauty contest winner from Omaha, was in 70s drive in movies like SIX PACK ANNIE, COVER GIRL MODELS and TEXAS DETOUR and was Velda on TV's MICKEY SPILLANE'S MIKE HAMMER series. Now she's a gun shooting mom who plans to make Christian movies. Bloom was also interviewed by John O'Dowd.

With another overflowing Never To Be Forgotten section here are a few select obits of people who have helped shape our lives:

JOSEPH COORS (85), from Golden, CO, was heir to The Adolph Coors Co. which was founded in 1873. It was considered a West Coast brand until aggressive advertising and product placements (see SMOKEY AND THE BANDIT - 77) made it world famous during the '70s. Despite controversy over unfair hiring practices it became the third-largest brewer in America. Coors provided money and his famous name to start the Heritage Foundation think tank in Washington, D.C. He served as one of Ronald Reagan's advisers and backers in the "kitchen cabinet," which financed Reagan's political career from the governorship of California to the White House. Bill Coors said of his brother's politics "He was a little bit right of Atilla the Hun."

CHARLES ROLLAND DOUGLASS (93), from Mexico, but raised in Nevada, invented canned laughter. His "Laff Box" has been "sweetening" programming soundtracks for TV shows with laughter, gasps and other forms of human reaction even when no audience is present since the early '50s. As many as 40 of the audience sounds can be combined. I LOVE LUCY was one of the first series to use it. The system (now the size of a laptop computer) also includes the laughter of people from other cultures and is used all over the world. The family Northridge Electronics business has been run by his son Bob since he retired. Douglass worked in radio before serving in the Navy in World War II developing shipboard radar with other scientists.



Martin Kosleck
as Goebbels

Barry Kroegar
as Roehm

Gregory Gay
as Rommel



Rick Traeger
as Himmler

THE PRIVATE LIFE OF HITLER REVEALED *for the first time!*

EDWARD (Lewis) GAYLORD (83), from Oklahoma City, was the billionaire publisher and editor of the Daily Oklahoman, which he took over when his father Edward King Gaylord died (at 101) in '74. In '81 Gaylord Productions bought HEE HAW, then in '83, the entire Nashville Opryland complex including the Opryland theme park, The Opryland Hotel and The Nashville Network. He sold TNN and CMT to CBS in '97 for a billion dollars. Gaylord also owned local TV stations in TX, GA, FL, New Orleans, Seattle, and Cleveland, radio stations, Publisher's Petroleum (oil and gas), real estate, and hotels. His pro Christian/Republican paper (which runs prayers on the front page) has been called "the worst in the country" for, among other things, shamelessly promoting family businesses, and not hiring minorities.

I've had mixed feeling about television since the late 60s (before that I simply watched and loved as many hours of shows as I could possibly get away with), but TV is devolving as fast as new computers become obsolete. For a while it was just cable or late night shows but now it's most stations and pretty much any time slot. I've always been against censorship and am a long time fan of what many would consider extreme and distasteful entertainment. I admit I was attracted to some of these things because they were (or still are) hard to see, obscure, "underground," banned or frowned upon by the general population. TV still entertains and (mis) informs me but it disgusts and depresses me more and more. TV is fast becoming a soulless window to the end of the world. It's like an endless mondo movie, rubbing (selective) stupidity and cruelty of the past, present and the feared future into our faces – in-between the increasing amount of devious always lying, usually irritating, and now often hateful or scary commercials.

TV, which used to promote smoking, racism (still does, but not as obviously), and strict Cold War era politics and morality has always been more influential than most of us are willing to admit. It shapes the way we think and act much more than movies (in theaters), music, school, parents or the government, and has helped produce generations of jaded, non voting, credit card abusing, over eating perfect consumers – and worse.

The TV industry has most of us convinced that viewing enriches our lives with information, new ideas and (canned) laughter and even helps reform bad people and governments – or at least is a harmless pastime. I think TV helps push people to drink, take drugs, go on medication, become obese, be violent, be paranoid, be hypochondriacs, go bankrupt and be unhappy with their age, their bodies and their lives. I think TV helps drive some people to prison, religious conversions, mental hospitals, and even suicide. Meanwhile, buying bigger and much more expensive screens while paying more and more for more and more channels is not the solution! I often think of the sets being thrown out of windows during the opening of the Second City TV show. I refuse to watch many programs these days, but there's no way I'm throwing out my TV set(s)! Never trust anybody who claims to never watch TV (or any man who claims to never watch porn).

I'm glad that the Iraqi war is turning out as well as it has (so far) so that the media can now concentrate on what they do best, making us all 110% sure that we know everything about all the mindless new multi million dollar summer sequels and remakes. Isn't corporate synergy wonderful? Don't forget to see the latest MATRIX movie 3 times and help bale out AOL Time Warner!!

MJW

THE WOMEN HE "LOVED!"... THE MEN HE "TRUSTED!"



Maria Emo
as Eva Braun



Richard Basehart
as Hitler



Cordula Trantow
as Geli Raubal

PSYCHOTRONIC® NUMBER 39, 2003

My favorite magazines:

- 1 Mad (50s/60s)
- 2 Life (50s/60s)
- 3 Famous Monsters Of
FilmLand (60s/70s)
- 4 Castle Of Frankenstein
(60s/70s)
- 5 Creem (70s)
- 6 Superman and other D.C.
comics (50s/60s)
- 7 Mojo
- 8 Adam Film World (70s)
- 9 Spy (80s)
- 10 Celebrity Sleuth (90s)

Thanks To: Lindsay Bloom, Bruce Campbell, Billy Drago, Yvette Vickers, Steve Brigati, Eric Hoffman, Gordon Smith, Joyce Faust, John Donaldson, Virginia Weldon, Craig and Claudia Bell, Michael Will, Josh Kurdinat, Witching Hour, JMM, Ventura, Shocking Video, Video Search of Miami, Smog Veil, Hollywood Book And Poster, McFarland Books, Sinister Cinema, Something Weird, The Video Beat!, Peter Abram and all you long time PV subscribers (especially the ones that go back to 1980!).

DEDICATED TO:

Barry Staehr

COVER: From a lobby card for ANGEL ANGEL, DOWN WE GO (AIP) directed and written by Robert Thom.

J.D.K.

psychotronic MAIL

GHOUARDI

For some reason, Goose Lake Rock Festival came into my head today, so I thought I would look it up on the Internet. I drove from the Cleveland area with 4 guys I knew for the event. What an adventure. Anyway, I read the review of the documentary of it on your site. I read most of your site, too, and the reason I'm writing is to tell you that I cracked up when I read your reference to "Ernie (Ghoulardi) Anderson! What memories! Watching those dumb movies on Friday night when he would walk across the screen and talk to the 50 Foot Woman, who of course did not hear him. I met him once in downtown Cleveland, too. I'm gonna e-mail all my brothers and tell them about your quotes of Ghoulardi! — **Maureen Shaughnessy**

MALCOLM MCDOWELL

Nice issue. Funny to see Malcolm McDowell describe the Halifax, Nova Scotia shoot of LEXX as "the weirdest thing I've ever done." That guy's done a lot of weird. But yeah, that LEXX episode was pretty weird. I got to interview him on the set and found him a real gentleman (though you've got to be a little nervous when going to the tiny dressing room of the star of CALIGULA). Got a great pic of him looking very grand-fatherly, reading a newspaper in robe and half-glasses. I also got to watch McDowell drive a sword into some guy for over an hour too. Still remember the first time I saw CLOCKWORK ORANGE. It was at the St. Thomas (Ontario) Drive-In. It was late June. It was on a triple bill with The ROAD WARRIOR (just opened) and THIS IS ELVIS. I got home around four a.m. but it was worth it. Did you notice that one of the guys standing behind Michael Moore when he ranted at the Oscars was Michael Donovan, a producer from Halifax? His company, Salter Street, produced Moore's BOWLING FOR COLUMBINE. Psychotronic readers might know Street better for low budget things like the movie DEF CON 4, and yes, LEXX. From LEXX to the Oscars. More respectable, though not necessarily more interesting. — **Ian Johnston (Halifax, Nova Scotia)**

DON STROUD

I loved the interview with Don Stroud. He's a man who would help a stranger (which sadly though cost him his eye) back in '89 when neo-Nazi skinheads were all over the tube. I was shaving my head also (and had been since '81). I was not a Nazi but on the Chicago subway one day... (a bad memory of how he was chased and attacked by two thugs with switch-blades, and fell down a subway station stairwell, all while people just stood by, follows). I'm sure that if Don Stroud had been there he would have helped me. I've a 16mm print of the KUNG FU episode he guested in (Cry Of The Night Beast). — **Cy Gaffney (Chicago)**

Don Stroud — terrific! I only recently saw DEATH WEEKEND. Whoa! The missing link between LAST HOUSE and I SPIT ON YOUR GRAVE. True thriller, and nice to see young Brenda Vaccaro. Saw JOE KIDD recently too.

Stroud was great. He was good as a nice guy in THE CHOIRBOYS. I remember a Time or Newsweek review that it was "as offensive as any film could be short of growing hair on the screen." In Folliclevision? — **Hugh Shelton (Hazel Pk. MI)**

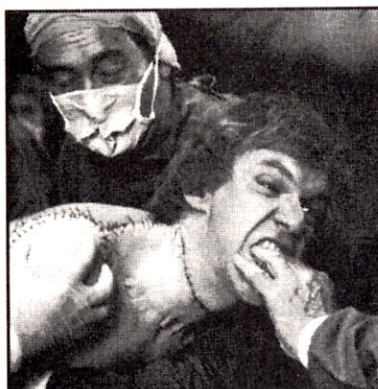
I was pleased to see the Don Stroud interview. He seemed to be on every TV show at least once when I was a kid, but he was always a welcome presence. I never heard about that tragic incident where Stroud was stabbed and lost his eye. I thought maybe he had a stroke. Thank you for clearing this up. I'm sure I'm not the only one who didn't know about this. I've been with you since #1 and the magazine keeps getting better and better. — **Ronald Wilbur (Liberty, NY)**

Wow, Mike I have to compliment you. The Don Stroud interview is very good, has bite and is a real interview as opposed to the glorified filmographies with some comments here and there from the subject that you have been running for the last 20 issues. And it's got the dirt! With exception of the Greg Dark interview, all interviews in PV (since issue 12 or so) have been lacking any kind of neat sordid details that are fun to read. These folks have been up to some unsavory stuff in the 60's/70's. I wanna hear it, not the usual (in PV anyway) "1968: worked with John Ford, a legend. 1970: Dennis Hopper was on the set. Let me tell you, he was wild." Geez I could guess that shit myself. This Don Stroud interview has balls! Hopefully you will continue in this trend. Just put out a decent zine that is not so fucking sterile and I'm there. Fortunately I was able to read the Stroud interview FREE on your site! I'm not giving you a penny more after the last weak 10 issues you put out, make me change my mind. — **Mr Flarp** *I'd take Flarp's constructive criticism more seriously if he had the balls to use his real name and tell us where he is. This is common on web site "chat rooms."*

REVIEWS

Glad to see someone else liked the Brit flick SATURDAY NIGHT OUT. Guess which four man rock group could have made their feature film debut if the producers weren't too cheap to spend a few bucks for bus fare from Liverpool to the set of the film? Yup! The Beatles. — **Mike Shields (Hayward, CA)**

Your review of Al Adamson's JESSIE'S GIRLS really cracked me up. The makers of BAD GIRLS may have ripped it off, but with due respect to Adamson, I've always thought that he was knocking off HANNIE CAULDER when he made this one. I reviewed JESSIE'S GIRLS for another publication long ago and I'm glad someone else has seen and remembers this howler. Like most Adamson flicks it was low rent, sleazy and amusing for all the wrong reasons. Especially laughable was the sight of one topless woman's lousy 70s silicone job, shamelessly displayed in a post Civil War western. Doc Holiday, one presumes, was doing a little cosmetic surgery on the side. — **Walter L. Gay (Valatie, NY)** *I'm sure you are correct about*



McDowell in BRITANNIA HOSPITAL

Adamson copying that Raquel Welch western, but how about the many lousy 21st century silicone jobs on display in current period movies and TV shows? Al was clearly ahead of his time.

THE GIRLS FROM THUNDER STRIP: I love the movies of David L. Hewitt (although it was love on second sight) and try to follow his career (and the ones of the people he worked with) for years now. *GIRLS* was released over here in 1972 (rated: 18) as *DIE RASENDEN ROCKER VOM THUNDER STRIP* (The racing Rockers from Thunder Strip. But the ambiguous RASENDEN could also mean raging.) In the 80s it was released on video as *DIE BRUT DER GEWALT* (The breed of violence) with a terrible drawn cover by the low budget label Greenwood Film. I think the scene with the mountain lion is the quintessence of Hewitt's filmmaking style. And what a great cast! Incredibly, Maray Ayres later had a small part in *MOM* (89). She also got a credit as "Animal Trainer" on that! By the way, the "lost" movie for me is *HELL'S CHOSEN FEW*. For a while I thought it was never even made or confused with *GIRLS*. Was it ever released? I would love to see an interview with Hewitt or Jody McCrea. Recently I bought the (bad quality) DVD of Boyette's *DUNGEONS OF HARROW*, another movie I thought I would never see! — **Andreas Pieper (Germany)** *HELL'S CHOSEN FEW* is available from *Shocking Video*. I reviewed it in PV #27.

Urged on by the review in your encyclopedia, I hunted down the film *ALABAMA'S GHOST* and watched it. I have to tell you, this is a film of absolutely jaw-dropping weirdness. Good Lord! I have a thing for rant-and-rave psycho movies, but this is like one 90-minute-long lunatic rant, and I thought I was going insane. Since you recommended it, I hold you personally responsible for damaging my mind. It brings a big smile to my face. I showed it to my friend Samuel Oldham, who has seen everything also, and he said it was "beyond regular weird—more like a *FEARLESS FRANK* level of weird, where you're staring at the screen saying, 'What the FUCK?????' I am inclined to agree. Thanks for damaging my mind. — **Rodd Matsui**

RE: HAND OF DEATH (62). You compared the look of the monster to The Thing from the *Fantastic Four* comic. I agree. It is quite similar and The Thing often wore an overcoat and a hat when in disguise. A couple other film/comic similarities — *THE AMAZING COLOSSAL MAN* opening scenes where he's exposed to radiation is an awful lot like the origin of The Hulk, right down to the guy running out to save someone and getting hit by the blast. The Spider-Man villain The Lizard is similar to the film *THE ALLIGATOR PEOPLE*. Doctor wants to restore his missing arm and experiments with reptiles. Gets his arm back and becomes a reptilian creature. That's the exact same story as The Lizard. One thing you got wrong — The *Fantastic Four* is a Marvel Comic book, not an E.C. comic. — **Ronald Wilbur (Liberty, NY)**

It was good seeing your review of LeRoy's *FIVE STAR FINAL*, one of my favorites. You hit the right notes in describing it. Big city newspapers were apparently some of the scummiest outfits on earth in the '20s and '30s, at least according to Louis Weitzenkorn, Hecht and McArthur, and Sam Fuller. Things sure have evolved an awful lot since then, haven't they? There was at least one other major collaboration between Robinson and LeRoy, and it is unjustly neglected: *TWO SECONDS*. LeRoy was one of the meanest-spirited directors of the 30s, and *TWO SECONDS* is one of his most brutal. The title refers to the amount of time it takes for a convict to be electrocuted. The rest has to be seen to be believed. J. Carrol Naish even pops up as a pimp. — **Justin Humphreys**



Don Stroud

I read your review on the zen film *NO BOUNDARIES*. You criticize Scott Shaw for trying to pass off random Los Angeles places as Korea... news flash!!!!!! He really was in Seoul South Korea. If you don't believe me just go back and look at the plates on the cars. And if that's not enough look at the signs on the buildings. You're right, rich is a little guy but that's besides the point. Dr. Scott Shaw is a very close and very personal friend of mine and if you're going to try to attempt to poke fun at him at least have the courtesy to stick to the truth. But hey! Who ever said that a zen film had to make sense??? — **Alejandro Anaya**

A couple of issues back (#37) you ran a review of a video of a Brit rock festival (Isle Of Wight) from, I think, 1970 (yes) that you said was the inspiration for Bowie's "Memory of a Free Festival." However, that song is ©1969. Not that the world's going to fall apart if this was indeed an error. — **JD King** *I think Bowie was singing about an earlier Isle Of Wight festival.*

A lifetime Laurel And Hardy fan, I used to hang with claims that *UTOPIA* and *THE JITTERBUGS* were the absolute worst Laurel and Hardy movies. *JITTERBUGS* was almost the only L+H feature they ever ran on Detroit TV. And *UTOPIA* was one of the "50 Worst Films" if you believe the Medved

book, I don't. *THE PROPHET* played endlessly on 80s late night TV. *UNDYING MONSTER* put me to sleep both times I looked at it in the early 70s. *FADE TO BLACK* was dull, but that Linda Kerridge — Woo! Thank you for the comments on *BOWERY AT MID-NIGHT*, it was senseless. Love to see it again. And (zines) - Where 'ya been? Archies' had token black friends (on and off) for 30 years. — **Hugh Shelton (Hazel Pk. MI)**

ALIENATORS was an animated spin-off of *EVOLUTION*. It ran on Fox for several years. — **Lawrence Yoshida**

Thank you very much for your rave review of *THE CREEP*! You've made a lot of Bakersfield boys happy. Glad you thought my narration was Criswell-like, many said I sounded like John Waters in *PINK FLAMINGOS*. — **Greg Goodsell**

Just wanted to update you on the good news. *KILLER ME* (PV #37) is going to be released on DVD/Video on July 29 through Vanguard Cinema. Thanks again for your excellent review in *Psychotronic*. Your two video guides are still the most used books on my shelf. — **Zach**

Once again I'm having fun reading your magazine and still trying to come to terms with the fact that the photos in the beginning are of Richard Beymer! I notice you've reviewed movies that are on AMC. I think you should bring up the fact that this station has gone WAY downhill from what they used to be. About a year and a half ago I was appalled to realize that a film I had taped off of this channel had a commercial break in the middle of it. I was so angry that I went on their website asking for an explanation. Nobody ever answered my letter. I decided to boycott this channel. A few months later I gave them another try, just in case their policy had changed, and was further dismayed to see that they had added even more commercials into their films. Again I wrote them a letter and was ignored. Since then I've read articles with their arrogant owner claiming that their viewership has risen since they've made this choice. (Have you ever met anyone who would choose to watch something because there were commercials in the middle of it?) Again I wrote a letter saying how angry I was about their decision to go in the wrong direction, and finally received a generic reply that thanked me for my correspondence, not once addressing any of the points I had brought up. So now we have a movie channel that puts ads in the middle of its films, fails to letterbox them, censors and edits

the prints, and refuses to air anything made prior to 1960. Are we supposed to be thrilled by the existence of this channel? Why not just bring back the bad old days of The 4:30 Movie, when two hour films were trimmed to fit into a 90 minute, commercial-ridden time slot? Get with the program, AMC! — **Barry Monush** *The movies I reviewed from AMC were taped (by others) before the station changed - then sent to me. I rarely watch AMC myself and was only really aware of the negative changes you mentioned by reading Classic Images. As a person who grew up watching nothing but cut and censored and panned and scanned movies with lots of commercials on TV - I can't get too worked up over another shameless money grabbing station. I think it's just business as usual. I do not expect improvements at AMC. At least those old stations were free to everybody with a TV.*

RE: SLAVE SHIP (PV #37). You claim the scene where Thomson (Wallace Beery) has all the helpless slaves thrown overboard "showed this kind of horrifying historical accuracy — and we sure didn't learn about it in school." Well, I learned about it in class. In those days slaves were money to those who bought them and sold them. You are getting facts confused with fiction. Do you really think that slavers would kill all those slaves and lose big profits? — **H. Pfeffer (the Bronx)** *YES! You missed a major plot point of the movie (which I should have mentioned). It takes place during the period when importing slaves had been banned, but the illegal slave trade continued. Slavers who were caught were hung. They were hiding the human evidence to save their own necks — and yes it really happened — many times. And when importing slaves to the Americas was still legal, a large % of them died from overcrowding, beat, malnutrition, starvation, diseases, suicide, whippings... If slavers had a boat crammed with 100 slaves and half of them died on the way, they did not care. It was a common business write off. They STILL made a huge profit. The Atlantic Ocean is the world's largest unmarked graveyard.*

It was Willy Costello who looks NOTHING like Lou Costello and was NOT his brother (!) in the Bela movie BOWERY AT MIDNIGHT. In SOUL OF A MONSTER, Rose Hobart's devil born hairstyle was her own idea. It's amazing how much extra material is packed into some DVD releases. LAST HOUSE ON DEAD END STREET also includes director Terry Watkins on THE JOE FRANKLIN SHOW (!) and a tribute video by the notorious Jim Van Bebber (from Ohio). The commentary is by the director and Chas Balun. SCREAM AND SCREAM AGAIN (PV #35) is now on DVD from MGM with THE OBLONG BOX, and has footage missing from the old version I reviewed. We received many new DVDs from Cliff MacMillan at Ventura Dist. I've already reviewed these: The Japanese/American THE MANSTER (PV #4) and BLOOD THEATER aka MOVIEHOUSE MASSACRE (PV #29) with Mary Woronov. Both include still galleries. SHRIEK OF THE MUTILATED (PV #36) includes the trailer. BLOOD HARVEST (PV #13) includes interviews with star Tiny Tim and director Bill Rebane, and behind the scenes footage. The best of the bunch though is the Mexican ALUCARDA aka SISTERS OF SATAN (PV #2), a Special Edition with English and Spanish language audio tracks. It features a very interesting doc. on the late director Juan Lopez Moctezuma (who has worked with Jodorowsky and Arabel), a good interview with fan and director Guillermo del Toro, and a PV quote from me on the cover.

OBITS

The saddest part of PV is invariably Never To Be Forgotten. I never heard

that Jeff Corey, Jerry Gross or The Sheik had died, or that Cliff Norton and James Gregory were still around. But I was really punched in the face reading about Rainbeaux Smith's death. She did a lot of crud, a lot of good and was shamefully unheralded. I only recently saw VIDEO VIXENS and CINDERELLA. I'm trying to rack my brain recalling what she did in PHANTOM OF THE PARADISE, but I know who she was in THE CHOIRBOYS, the 8th month pregnant prostitute in the purple evening gown with the horrible teeth, a character straight from the Wambaugh novel. — **Hugh Shelton (Hazel Pk. MI)**

Jam Master Jay (along with Run DMC, and a zillion other rappers) had cameos in WHO'S THE MAN? One of the most bizarre Richard Crenna films (which I had hoped you'd have mentioned) was the 1986 mini-series ON WINGS OF EAGLES, based on Ken Follett's non-fiction bestseller. Crenna plays... H. Ross Perot! This was back before most people knew what Perot looked or sounded like, obviously. Crenna's son played Perot's son in the series, too. The (Original) Sheik trained Sabu (reportedly his real nephew). Sabu wrestled for ECW, WCW (with the Sheik as his manager), and most recently NWA-TNA. The Sheik also trained Rob Van Dam (recently in BLACK MASK 2) who wrestled for WCW, ECW, and now WWF/WWE. — **Lawrence Yoshida**

I wrote that Rosemary Clooney's sister was the mother of George Clooney but in fact her brother Nick is his father. Nick Clooney was a long time Cincinnati TV host and has recently been on AMC. Eugene Moss (Mosbontz) (Obits #37) from Cle also co-wrote and did voices for the syndicated ROGER RAMJET cartoon show (65), wrote and recorded the Dracula's Greatest Hits LP, and was Dr. Rudolph Von Schtick on L.A.'s SHRIMPENSTEIN horror puppet show. He and his writing partner Jim Thurman were then hired to write for shows hosted by Bob Hope, Dean Martin and Carol Burnett. And he was the voice of Smokey The Bear from '79 to '89 (info from Brian Risner).

ETC

RE: the MONDO PSYCHOTRONIC compilation video. A total blast from start to finish, but particularly near and dear was the black and white public access footage from circa 1981. Nice to have a souvenir of the days when pre-Secaucus WOR TV Channel 9 kept one company until pre dawn and

the hangover arrived. Whoopee! — **Peter Boheim (Brookville, FL)** *He is referring to the famous NYC based channel 9, THE station for obscure late night movies (broken up by commercials for Crazy Eddie, Carrel Ice cream, and Pelland Discounts) at the time.*

Hi and bless you all! Yesterday I saw god in Barcelona and he manifests though a thin body called Sky "Sunlight" Saxon. I bring him a poster from PSYCHOUT and he tells me he dont receive no money for that movie and Jack Nicholson got all \$\$\$\$\$. This is the most Psychotronic-man in this world!! Sorry for my baad English but my Chinese is worst. God bless Sky Saxon and all of your sick psychotronic minds too!! — **Billy (Guille) Dakota (Spain)**

Hi Mike, Regarding the (mis)use of rock music in TV commercials noted in Issue #38, the ultimate sacrilege, in my opinion, was the use of Tim Buckley's beautiful "Song to the Siren" in a shampoo commercial! I think we are indeed heading for a meltdown. — **Bob Brown**

I wonder if anyone else remembers: the first rock song use on a commercial I ever saw was "Wear Your Love Like Heaven," during an original air-



ing of THE MONKEES circa '68. Even at age nine, I sensed something was wrong. Maybe Dylan was right about that guy. — **Wall**

Just wanted to let you know how much I enjoy your magazine. My brother turned me on to it about ten years ago and I've gotten every one I could find since then which is about half. Your distribution really sucks out this way. I would subscribe but back in '72 I bought a t shirt by mail from Creem magazine and never received it. My mom called and I got it posthaste. It was embarrassing. I promised my mom I wouldn't order any more stuff from hippy types by mail. I read your Roy Loney thing on the web. Couldn't find the mag. The Groovies did at least one more LP after the Sire ones, Rock Juice, mainly just Cyril and one other Groovie playing everything if my memory serves me correctly. — **Paul Horton**

PV #38, page 75, the review on ED GEIN. You're right about ED GEIN. However, Roberts Blossom not Robert Blossoms stars in DERANGED, not DEMENTED. As I am sure you are aware. — **Steve Cieslak** *At the last minute I put in the reference to the Bob Clark/Alan Ormsby film and misspelled Blossom's name, sorry. But thank you for putting me straight on the title. Although both words share similar meanings, they are two completely different movies. (Akira)*

Is Ugly Things at a new address?! — **Dannell Chaney (Carrollton, GA)**. *We had one small typo for the address of that awesome music publication. It's at 3707 5th Ave #145, San Diego, CA 92103.*

TV LAND recently showed the I DREAM OF JEANNIE episode which had Phil Spector and Tommy Boyce & Bobby Hart, and they cut their part out

to cram more commercials in! Also the Lewis & Clarke clip on a different episode was cut. Damn TV LAND!!! — **Frank Uhle**

Thank you for the years of tacky fun your magazine has given to me! I'm an old wheezer that grew up on The Ackermonger and Castle Of Frankenstein. Psychotronic has provided me the only true comprehensive modern film fan package. Please continue. Your efforts are appreciated! — **RJ Vitone (Chicago)** *And thanks to RJ for the nice copies of 60s' AIP ad mats be sent us.*



EUROPEAN NIGHTS

Psychotronic has been our favorite magazine for years now, so imagine our delight when we found a review of our own zine Mondo Muerte in #38. The issue you received was #1 (not 2) and the Ghost World review was of Dan Clowes comic book (not the movie). We also publish original fiction and book and magazine reviews. Free copies can be obtained from — **Nathan Bradford, 18 Garland St., Bangor, Maine 04401.**

I am the former singer of The Gorgons, ultra primitive garage punk from Mol. Belgium. Here is a shop in Paris where you can find Psychotronic: Born Bad Exotica, 17 Rue St. Sabin, Paris 75011. — **Laurent Mouchel**

This, I guess, is the first actual fan letter I've sent to PV even though I've been selling and reading it since the first issue (It's hard to believe it's been as long as it has). I collect nearly every SF/horror film genre magazine published over the last 30 years. One of the few I still read and actually get new information from is PV. You're a constant surprise and pleasure. Keep it up. — **Greg Ketter (DreamHaven Books)**

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Female Ninja Magic Chronicles 3-Japanese sleaze and martial arts madness as female ninjas squirt acid from their breasts and bubbles from their vaginas! With English subs!

The Hottest Show in Town-Crazy French XXX film has a sex circus putting on show after show of insane sex acts! French language but who cares! EASY to follow!!

Night of the Warlock-Trashy 1971 Devil worship horror/sleaze flick! RARE and in English!

Obscene Beast Teacher aka Angel of Darkness-LIVE ACTION of this twisted Japanese anime series about wild tentacled demons who molest hot Japanese schoolgirls! We have all 5 volumes. Each volume sold separately so please specify the exact volume you want when ordering. In Japanese, but easy to follow.

Queen of Black Magic-Great black magic horrors from Indonesia! Stars the lovely Suzzanna as a sorceress! Hard to find ENGLISH language print!

Suicide Circle-Great Japanese film has 54 schoolgirls jump in front of a moving subway splashing blood everywhere! And this is just the beginning! With English Subs!

Women's Flesh-TOTALLY VILE and BRUTAL Japanese snuff-type video that has women eating parts of their own bodies including their intestines! A must for splatter freaks!! Japanese language, but it doesn't make a difference! We all know Gore is Gore!

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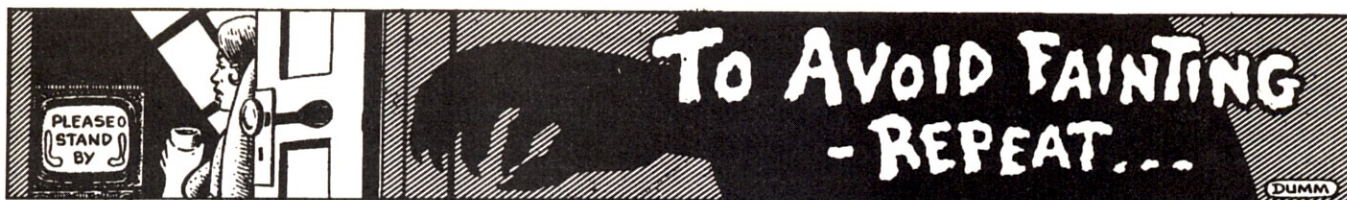
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ANCHOR BAY offers the great Brit horror double bill of *DEAD OF NIGHT* (45) and *QUEEN OF SPADES* (49), *WHO DONE IT?* (56), starring Benny Hill, *DAUGHTERS OF DARKNESS* (71), *RAILWAY CHILDREN* (72) directed by Lionel Jeffries, *VAMPYRES* (74), Romero's *THE CRAZIES* (75) with commentary, *THE HILLS HAVE EYES* (77) as a two disc (!) special edition, a two disc 25th Anniversary edition of *HALLOWEEN* (78), Romero's *DAY OF THE DEAD* (85) with endless extras, *ROAD GAMES* and *FEAR NO EVIL* (both 81) with commentary, *SILENT NIGHT, DEADLY NIGHT* and, *SUPERGIRL* (both 84) in three (!?) different versions, Paul Bartel's *NOT FOR PUBLICATION* (84) and *LUST IN THE DUST* (85) starring Divine, the two part *TWO EVIL EYES* (90) with an hour of extras, and *BRENDA STARR* (92).

New Anchor Bay box sets include: A Stephen King Box with *CHILDREN OF THE CORN* (84), *MAXIMUM OVERDRIVE* (86), and *CREEPSHOW 2* (87). The Agatha Christie Box has *DEATH ON THE NILE* (78), *THE MIRROR CRACK'D* (80), and *EVIL UNDER THE SUN* (82). An 80s Box has *GIRLS JUST WANT TO HAVE FUN* and *SOUL MAN* (both 85), and *HEATHERS* (89). A Brit Comedy Box has *THE BEST OF BENNY HILL* (74), *ARE YOU BEING SERVED - THE MOVIE* (77), and *CLOCKWISE* (87) with John Cleese. *EMMANUELLE* (73), *EMMANUELLE 2* (75) and *GOODBYE EMMANUELLE* (77), all with Sylvia Kristel, and shorts about each one. A Cheerleader box with *THE CHEERLEADERS* (73), Jack Hill's *THE SWINGING CHEERLEADERS* (74), *THE REVENGE OF THE CHEERLEADERS* (76). All have extras and commentary. The Paul Verhoeven Collection Box includes his Dutch movies *BUSINESS IS BUSINESS* (71), *TURKISH DELIGHT* (73), *KATIR TIPPEL* (75), and *SOLDIER OF ORANGE* (79), and *THE 4TH MAN* (82). The middle three all star Rutger Hauer.

ARTISAN, whose main recent release was the *ULTIMATE T2 DVD* has decided to rip off Eminem fans by changing the cover of *DA HIP HOP WITCH* (PV #33) to feature his face as if he were the star. More: *RUMPELSTILTSKIN* and *WITCHBOARD 3* (both 95), *KINDRED: THE EMBRACED* (96), *DEE SNIDER'S STRANGELAND* (98) and Polanski's *THE NINTH GATE* (00). Sets include *THE LITTLE RASCALS* (10 remastered shorts), a *SPEED RACER* Limited Edition set in a rubber box, and a Stephen King box with *CUJO* (83), *GOLDEN YEARS* (91), *THE STAND* (94), *THE LANGOLIERS* (95), and *THINNER* (96). You could fill a whole shelf with new King boxes.

BCI Eclipse has several black theme DVD four packs and a *What It Is, What It Was 10 (!)* pack with: Oscar Williams' *FINAL COMEDOWN* (72), *LADY COCOA*, *MEAN JOHNNY BAREOWS*, and *THE BLACK*

SIX (all 74), *BLACK GESTAPO* (75), *DEATH JOURNEY*, *VELVET SMOOTH* and *BLACK FIST* (all 76), *BLACK COBRA II* (88), and something called *INCRIMINATING EVIDENCE*. Some of them are among the worst blackploitation movies ever made.

BLUE UNDERGROUND has added Christopher Lee in the Harry Alan Towers productions *CIRCUS OF FEAR* (67), *THE BLOOD OF FU MANCHU* and *THE CASTLE OF FU MANCHU* (both 68), and *THE BLOODY JUDGE* (69), Larry Cohen's *BONE* (72), *GOD TOLD ME TO* (76) and *Q - THE WINGED SERPENT* (82), Tinto Brass' uncut *SALON KITTY* (75) in a limited edition 2 disc set, Joe D'Amato's uncut *EMMANUELLE IN AMERICA* (76), Michael Findlay's notorious *SNUFF* (76), Gary Sherman's *DEAD AND BURIED* (81) in a limited edition 2 disc set, and *VENOM* (82) with commentary by director Pier Haggard.



THE TENANT

BUENA VISTA offers 20,000 *LEAGUES UNDER THE SEA* (54) with Kirk Douglas and Peter Lorre and *THE LOVE BUG* (68) both with many extras. The new Disney video release company (with a familiar old name) is also releasing titles from the following franchises: *CHILDREN OF THE CORN*, *THE CROW*, *FROM DUSK TO DAWN*, *HALLOWEEN*, *HELLRAISER*, *PROPHECY*, *SCARY MOVIE*, and *SCREAM*. Uncle Walt must really be rollin' by now.

COLUMBIA has released *THE DEVIL COMMANDS* (41) with Boris Karloff, Jack Arnold's *THE MOUSE THAT ROARED* (59) with Peter Sellers, *DIE!, DIE! MY DARLING!* (65), Jerry Lewis' *DON'T RAISE THE BRIDGE, LOWER THE RIVER* (68), *SEE NO EVIL* (71), *CHILDREN OF THE NIGHT* (91), *MUTE WITNESS* (94), and Cronenberg's recent *SPIDER*.

CRITERION releases include Robert Flaherty's documentaries *MAN OF ARAN* (34), and *LOUISIANA STORY* (48), a double bill of the 1948 exploitation classics *STREET CORNER* and *BECAUSE OF EVE* introduced by David F. Friedman, Kurosawa's *THRONE OF BLOOD* (57), *THE HONEYMOON KILLERS* (69) with an interview with director Leonard Kastle, *DAY OF THE DOLPHIN* (73), *ROXY MUSIC LIVE AT THE APOLLO*, and *BY BRAKHAGE: AN ANTHOLOGY*, with 26 shorts on 2 discs.

FOX now has *BRIGHAM YOUNG* (40) with Vincent Price, *THE DAY THE EARTH STOOD STILL* (51) restored and in English, French and Spanish, with commentary by Robert Wise and Nicholas Meyer plus a making of doc. Brian De Palma's *PHANTOM OF THE PARADISE* (74), The Hong movies *MAGNIFICENT BUTCHER* (79), *HONG KONG 1941* (84) with Chow Yun-Fat, *NAKED KILLER* and *CITY HUNTER* with Jackie Chan (both 92), and *MAGNIFICENT WARRIORS* (87) with Michelle Yoh. *FUTURAMA*'s first 13 episodes come with extras and commentary by Matt Groening and other crew members, and then there are four *FLY* movies and sequels, and three *OMEN* movies.

IMAGE has a new *REMEMBERING WINDSOR McCAY* doc., the ultimate (so far) *THE PHANTOM OF THE OPERA* (25) starring Lon Chaney including the rework/remodel 1929 and 1930 versions (yes it's confusing but one had sound added), the entire *RADAR MEN FROM THE MOON* serial (51), Woody Allen's *WHAT'S UP, TIGER LILY?* (66), Franco's *THE DEVIL CAME FROM ARKANSAS* (70), Michael Findlay's *THE TOUCH*, *CURSE* and *KISS OF HER FLESH* trilogy all on one DVD(!), *BOOGYMAN 2* (82) a directors cut (!?), *REVENGE OF THE SUN DEMON* (83), and the following double bills: *CURSE OF THE AZTEC MUMMY* with *ROBOT VS. THE AZTEC MUMMY* (both 59), *THE LIVING HEAD* (59) with *THE LIVING COFFIN* (65), *SAMSON VS. THE VAMPIRE WOMEN* (62) with *SAMSON IN THE WAX MUSEUM* (63), *DOCTOR OF DOOM* (62) with *THE WRESTLING WOMEN VS. THE AZTEC MUMMY* (64), and Ray Dennis Steckler's *SINTHIA*, *THE DEVIL'S DOLL* (68) with Zoltan's Spencer's *SATANIS*, *THE DEVIL'S MASS* (70) featuring Anton Lavey. More insane double bills are on the way in association with Something Weird.

KINO has a great Erich Von Stroheim Collection (DVD or VHS) including his *BLIND HUSBANDS* (19), *FOOLISH WIVES* (21), and the restored *QUEEN KELLY* (28), *THE GREAT GABBO* (29) which he stars in, and *THE MAN YOU LOVE TO HATE* (79) doc. plus 7 (!) hours of supplemental features. They also offer Rene Clair's *IT HAPPENED TOMORROW* (44).

MEDIA BLASTERS has released *SLAUGHTER HOTEL* (71), *ZOMBI 2* (79), *FLESH FOR THE BEAST* (81), and *BLOOD FEAST 2: ALL YOU CAN EAT* (PV #37), all in special editions, a DVD of Ray Dennis Steckler's *THE ADVENTURES OF RAT FINK AND BOO BOO* ("in Regularscope black and white") and *THE LEMON GROVE KIDS MEET THE MONSTERS* (both 66)-! More Steckler releases are promised.

MGM's latest releases include *THE GHOUL* (33) starring Boris Karloff, Robert Aldrich's *ATTACK!* (56), *THE INDIAN FIGHTER* (55) with Lon

Chaney, **TERROR IN A TEXAS TOWN** (58), **ZULU** (64), **THE HOSPITAL** (71) with Diana Rigg, **RAW MEAT** and Robert Altman's **IMAGES** (both 72), **WHITE LIGHTNING** (73), **JUGGERNAUT** (74), **GATOR**, **BURNT OFFERINGS** with commentary from Dan Curtis and Karen Black, and **SQUIRM** with commentary from director Jeff Lieberman (all 76), Cronenberg's **THE BROOD** (79), **FOXES** (80), a special editions of Joe Dante's **THE HOWLING** (81) with commentary, deleted scenes, outtakes and a 50 min. doc., **BRIMSTONE AND TREACLE** and **THE LAST AMERICAN VIRGIN** (both 82), **REVENGE OF THE NINJA**, Nicolas Roeg's **EUREKA** and Martha Coolidge's **VALLEY GIRL** (all 83), **BREAKIN'**, **THE FLAMINGO KID**, **HOT DOG...THE MOVIE**, and John Sayles' **THE BROTHER FROM ANOTHER PLANET** (all 84), **ONCE BITTEN**, **REMO WILLIAMS**, and Rob Reiner's **THE SURE THING** (all 85), **RIVER'S EDGE** and **THRASHIN'** (both 86), **CATCH THE HEAT**, **SLAMDANCE**, **RAGE OF HONOR**, a special edition Wim Wenders **WINGS OF DESIRE** with a making of doc., and Norman Mailer's **TOUGH GUYS DON'T DANCE** with Lawrence Tierney (all 87), **THE BOOST** with James Woods, **JOHNNY BE GOOD**, **BRIGHT LIGHTS**, **BIG CITY**, **I, MADMAN**, and **CLOWNHOUSE** without any commentary from pedophile director Victor Salva (all 88), **THE RACHEL PAPERS** and Steve DeJarnatt's **MIRACLE MILE**, (both 89), Luc Besson's much copied **LA FEMME NIKITA** with a making of doc., **EVE OF DESTRUCTION**, and **SHATTERED** (all 91), **FATAL INSTINCT** (93), **ROMEO IS BLEEDING** (94), **FARGO** (96) Special Edition, and then there's Michael Moore's **BOWLING FOR COLUMBINE** (03).

New **MGM** Vincent Price double bills are **THE TOWER OF LONDON** (62) and **THE HAUNTED PALACE** (63) with Corman interviews, **THE COMEDY OF TERRORS** (63) and **THE RAVEN** (64) with a Richard Matheson doc., **TOMB OF LIGEIA** (65) with Corman commentary and the one hour **AN EVENING OF EDGAR ALLAN POE** (72). Other double bills are **COUNTESS DRACULA** and **THE VAMPIRE LOVERS** - both 1970 and both with commentary, **GHOULIES** (85) (I was there when they shot it!) and **GHOULIES 2** (88), **POLTERGEIST 2** (86) and **POLTERGEIST 3** (88), and **TROLL** (86) and **TROLL 2** (87) one of the worst "sequels" ever created. The 9 disc Billy Wilder Collection includes some of his best lesser seen titles like **ONE TWO THREE** (61), **KISS ME STUPID** (64), and **THE PRIVATE LIFE OF SHERLOCK HOLMES** (70). The first two seasons of the original, real, b/w, good, worth rewatching... **OUTER LIMITS** show are available and of course there is a Stephen King box with **CARRIE** (76), **MISERY** (90), and **THE DARK HALF AND NEEDFUL THINGS** (both 93). Yet another box includes **THE FOG** with **CARRIE** and **THE HOWLING**.

CORMAN'S NEW CONCORDE offers sequels, remakes, sequels to remakes and remakes of

sequels. The man was always ahead of his time. Titles include **THE HAUNTING OF MORELLA** (90), **WATCHERS 3** (93), **THE UNBORN 2** (94), **HUMANIDS FROM THE DEEP** and **NOT OF THIS EARTH** (both 96), **THE HAUNTING OF HELL HOUSE** (99), and double bills of **SLUMBER PARTY MASSACRE** (82) and **SLUMBER PARTY MASSACRE 2** (87), **DEATHSTALKER** (84) and **DEATHSTALKER 2** (87), **SORORITY HOUSE MASSACRE** (86) and **SORORITY HOUSE MASSACRE 2** (90), **VAMPIRELLA** (96) and **NIGHT HUNTER** (96), and **KNOCKING AT DEATH'S DOOR** (97) and **THE DOORWAY** (00).

NEW LINE (Warner) has **MAN'S BEST FRIEND** (93), Polanski's effective but little seen **BITTER MOON** (92) and **DEATH AND THE MAIDEN** (94), **ONCE WERE WARRIORS** (95) by Lee Tamahori, who somehow went from this serious New Zealand Maori drama to the biggest most expensive Bond movie of all time, **THEODORE REX** (96) starring Whoopi Goldberg (the most expensive feature released directly to video is now a DVD!), a box set of all four **CRITTERS** movies, and don't forget the new **WILLARD** with Crispin Glover.



TARGETS

PARAMOUNT has the **INDIANA JONES** box set with a 4th disc with 3 hours of bonus material, but instead you should check out **TARGETS** (68) with Boris Karloff and commentary from Peter Bogdanovich, and Roman Polanski's **THE TENANT** (76), possibly the exiled director's best film.

PIONERE has some music DVD releases starring **BADFINGER**, **BIG BROTHER** and **THE HOLDING COMPANY**, **BLONDIE** (Beat Club), **THE KINKS ONE FOR THE ROAD**, **JERRY LEE LEWIS**, **JOHN LENNON** (Sweet Toronto), **LITTLE FEAT** (Rockpalast), **THE LIFE AND TIMES OF STEVE MAROTT**, and **PROCL HARUM** (Musikladen).

UNIVERSAL has Nathan Juran's **LAW AND ORDER** (53) starring Ronald Reagan, **NATIONAL LAMPOON'S ANIMAL HOUSE** (78) in a double disc 25th Anniversary edition, The Japanese **RINGU** (98), **THE HAUNTING** (99), and a 6 disc set of **STEVEN SPIELBERG PRESENTS TAKEN**.

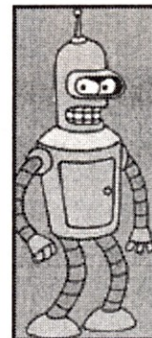
VAS (with a new deal with Warner) are releasing **SANTO AND THE BLUE DEMON VS. DRACULA** and **THE WOLFMAN** (72), and **SANTO AND THE BLUE DEMON VS. DR. FRANKENSTEIN** (73).

VCI new releases include the **EDGAR KENNEDY TWO-REELER COMEDY COLLECTION** and **LEON ERROL TWO-REELER COMEDY COLLECTION** (each have 10 shorts), a **ONE STEP BEYOND** box set with 12 episodes, and Herman Cohen's production **HORRORS OF THE BLACK MUSEUM** (59).

WARNER has remastered DVDs of the Charlie Chaplin classics **THE GOLD RUSH** (25), **MODERN TIMES** (36), **THE GREAT DICTATOR** (40), and

LIMELIGHT (52). The 60th Anniversary edition of **CASABLANCA** (42) has ten mins. of deleted scenes. Also: **THE THING FROM ANOTHER WORLD** (51), **THE HOUSE OF WAX** (53), **GIANT** (56) co-starring James Dean with 3 hours (!) of extras. **THE HAUNTING** (63) with commentary from Robert Wise, Russ Tamblyn and others, **WAIT UNTIL DARK** (67), **THE OMEGA MAN** (71) with commentary from Paul Koslo and others, **SOYLENT GREEN** (73), with commentary by Richard Fleischer, **OF UNKNOWN ORIGIN** (83) with commentary from Peter Weller and director George Cosmatos, **Michael Moore's ROGER AND ME** (89), John Carpenter's **MEMOIRS OF AN INVISIBLE MAN** (92), and Robert Evan's **THE KID STAYS IN THE PICTURE** (02). **SOUTH PARK The Complete 2nd Season** has extras and Warner/BBC has issued a 28 song comp from **THE OLD GREY WHISTLE TEST**.

A+E has **THE COMPLETE HAMMER HOUSE OF HORROR** (11 hours of Hammer TV movies) and **THE NEW AVENGERS** (with Joanna Lumley) Season One box. **ELETE** has **I BURY THE LIVING** (58) with **THE HAND** (60), **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER** (66) presented by Joe Bob Briggs, and **SYNGENOR** (90). **ANDY WARHOL: THE COMPLETE PICTURE** is from **FIRST RUN**, **DEADLIER THAN THE MALE** (66) an updated **Bulldog Drummond** movie is from **HENS TOOTH**, **THE ESSENTIAL CLASH** is from **LEGACY/EPIC**, **DARK SHADOWS #6** (40 more episodes on 4 discs) is from **MPI**, and **NINA SIMONE - LIVE AT RONNY SCOTT'S** is from **MVD**. **PATHFINDER** has something different, 3D sex movies! They are **PLAYMATES** (73), **WILDCAT WOMEN** (77) and the retitled **M3D: THE MOVIE** and **THE BLONDE EMMANUELLE**, **RHINO** has **THE MONKEES** Season One (32 episodes), with commentary from everybody but Michael Nesmith, and **THE BEST OF ROWAN AND MARTIN'S LAUGH-IN** a 3 disc box.



Synapse sells the animal mondo movie **BRUTES AND SAVAGES** (78), and **BRAIN DAMAGE** (87), uncut and with Frank Henenlotter's commentary. **Rob Zombie's HOUSE OF 1000 CORPSES** with Karen Black and Sid Haig is out now from **TRI-**

MARK and Pasolini's **THE GOSPEL ACCORDING TO ST. MATHEW** (65) comes from **WATER BEARER**. **WELLSPRING** offers **TERROR IS A MAN** (59), **IN SEARCH OF DRACULA** (71) with Christopher Lee, and **TERROR OF FRANKENSTEIN** (75) from Sweden.

SOME SOURCES FOR VIDEOS REVIEWED IN PV **ALPHA BLUE**, **THE FANG**, **SINISTER**, **SCORCHED EARTH** - Check out their web sites.

PETER ABRAMS - (with Felix The Cat), **CAPE COPY CENTER**, **SEDUCTION - E.I.**, **SHOCKING VIDEO**, **SOMETHING WEIRD (SW)**, **TROPIC TWILIGHT**, **UNEARTHLY VIDEO**, **THE VIDEO BEAT!**, **VIDEO SEARCH OF MIAMI (VSOM)**, **WITCHING HOUR** - See their ads.

PV



1973

(THE SECOND COMING OF) SUZANNE (American, 73) D/S Michael Barry, P Ralph Burns

Logan (star Jared Martin), a cynical, in your face San Francisco avant garde filmmaker, meets Suzanne (Sondra Locke), an artist's model and after talk about art and the soul in his limo, convinces her to star in his new movie. A laughing fat lady who goes "Yada Yada" is reduced to tears by having a camera forced in her face and members of Logan's blank faced crew (one is future director Penelope Spheeris) do coke to a psych rock instrumental and sit around painted like mimes. Cops show up when Simon (Paul Sand) the dejected artist Suzanne lived with on a houseboat climbs a flag pole. Meanwhile an opinionated and short tempered media mogul (Gene Barry) travels around, talks about himself, and editorializes. Logan yells "I want insanity" as Suzanne has (real) spikes driven through her palms for a crucifixion scene and Simon shoots himself in the mouth. SUZANNE at least looks interesting with carefully selected scenery, flashbacks, quick editing, elaborate tracking shots and altered speeds. The end is a color test pattern with feed-back noise. Richard Dreyfus is barely there as the producer worrying about the budget but the video box (and most reviews!) claim that he's the star. One time director Barry must have been watching Bergman and Kubrick movies when his then overweight father Gene (Eugene Kass) agreed to executive produce his pretentious vanity project. A closeup of a lamp pole must be a sly reference to the Martian ships in WAR OF THE WORLDS. Leonard Cohen's "Suzanne" is (mis) used as the theme song. Martin had been in two early De Palma movies and Locke had been in COVER ME BABE (PV #30), also about "underground" films, and WILLARD (71).

WELCOME TO ARROW BEACH (Nomad, 73) D/star Lawrence Harvey, S Wallace C. Bennett, P Jack Cushingham

Jason Henry (Lawrence Harvey) is a cultured, reclusive photographer who lives with his blonde sister Grace (Joanna Pettet) at a California beach house. Jason is also a traumatized edgy chain smoker who has Korean War flashbacks. He invites Robbin (Meg Foster), a teen runaway, home for dinner. We see closeups of the eyes of the three characters and the bloody steak, cut with flashes of a dead cop. Grace, who tries to warn her, is drugged at night. The main blood splattered meat cleaver shock scene is an impressive marvel of fast cuts and the music is a discordant mix of bongos and bleeps. Harvey (Laruska Mischa Skikne) died of cancer at 45 before this, his last movie, was released. The Brut production and W.U.S.A. (70) both refer to THE MANCHURIAN CANDIDATE

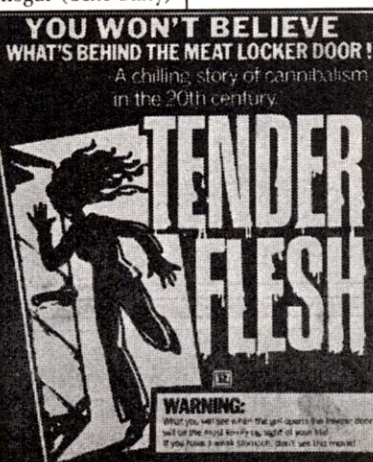
(62), the best known movie with the Lithuanian born star, Jesse Vint (PV #34) is the coked up guy who picks up Robbin in his yellow model T, then smashes it up during a police chase and Gloria LeRoy is the vain middle aged blonde victim. With John Ireland as the sheriff, Stuart Whitman as the (crooked) deputy, David Macklin as a young hospital intern, and Altovise Davis as the police dept. secretary. The theme song (by Lou Rawls?) goes "We are born to die." TENDER FLESH was a cut version in '76. This uncut version with Dutch subtitles is called AND NO ONE WOULD BELIEVE HER. Bennett later wrote SILENT SCREAM (80). Foster, who was also in THE TODD KILLINGS and THUMB TRIPPING (PV #16) around the same time, is seen naked in the ocean and while dressing. See Sexandguts.com

ROBERT DOWNEY

AMERICA (Sony, 84) D/S Robert Downey, P Paul A. Leeman

(MOONBEAM) Terrance (Zack Norman) lives in the suburbs and works as an "action reporter" at a tiny Manhattan cable channel. After being fired and thrown out by his wife (Tammy Grimes), the depressed balding man bottoms out in a transient hotel. He then starts interviewing people (prison rioters, protesting hookers, gangsters...) while wearing a skirt, becomes a star, and his show goes international when the station is somehow beamed back to the Earth from the Moon. He has an affair with the inept French sportscaster (Laura Ashton) while his wife has one with the womanizing weatherman (the insane seeming Michael J. Pollard). Meanwhile a janitor (Monroe Arnold) who won the lottery, is followed around by con men, then marries his new (male) business partner. Eventually Terrance's news show becomes a (literal) circus and is taken over by an obnoxious cab driver stand up comedian (Richard Beltzer) who does racist jokes and mocks Bob Dylan as an old Jew. If this low budget spoof had been made 20 years earlier it would be praised but when released (in 86) it seemed like a cheap looking relic. The alcoholic coke sniffing Hispanic Hector (Pablo Ferro, a major movie title designer since DR. STRANGELOVE) and the very loud black Earl (Howard Thomahefsky), who wears an Afro wig and lives with his mother, are other newscasters. Also with David Kerman as the station manager, Liz Torres, bits by Robert Downey Jr. and Melvin Van Peebles, and a 42nd St marquee for THE CONCRETE JUNGLE (82).

TOO MUCH SUN (RCA/Col., 90) D/S Robert Downey, S/act Laura Ernst, S Al Schwartz, P Lisa M. Hansen
Father Kelly (Jim Haynie) forges a new will for the dying O. M. (Howard Duff).



The devious Irish Catholic priest will inherit the entire fortune unless the millionaire's spoiled grown (and gay) children can produce an heir in one year. He uses three faithful young nuns to go undercover and disrupt any plans that threaten his goal to become a cardinal. Sonny (Eric Idle) desperately tries to impregnate Susan (Ernest) the striking Euro girlfriend of his sister Bitsy (Andrea Martin). She pretends to be a young boy but nothing happens so Sonny then tries a cynical hooker (Jennifer Rubin) despite pleas from his dejected bearded lover (Leo Rossi). Bitsy searches for her abandoned son Frank (Ralph Macchio) but he spends most of the movie tied to a chair, so his idiot acting student real estate partner Reed (Downey Jr.) claims to be him. In one scene he jacks off under the covers while his "mother" sings to him. Idle, Martin and James Hong (!) as an oblivious drunk who Bitsy thinks was the father are all hilarious, but Downey Jr. and Macchio are both irritating (in different ways) and some viewers might not appreciate the AIDS or many Catholic jokes in this black comedy. Downey regular Allan Arbus has a small role as the family chauffeur. KARATE KID series star Macchio had started in Downey's UP THE ACADEMY (80). Duff died of a heart attack before this was released and Ernest (Downey's wife) died a few years later. Cinematographer Robert D. Yeoman later shot RUSHMORE (95) and DOGMA (99). Writer Schwartz had directed Dick Clark's WHERE THE ACTION IS!

30s

WHITE WOMAN (33) D Stuart Walker, S Samuel Hoffenstein, Gladys Lehman, Jane Loring, P Lloyd Sheldon

Blonde Judith (the beautiful Carole Lombard) sings in a Malaysian nightclub to a crowd of Asian men. British administrator Chisholm (Claude King) threatens to deport her for being "a menace to decent women." Horace Prim (Charles Laughton), an eccentric wealthy rubber plantation owner with curly hair and a walrus mustache meets her and convinces her that marriage is the only way out. She moves into his large houseboat but soon discovers that the lower class Brit "King of The River" blackmails his white workers and has them decapitated (!) by black natives if they try to leave. She falls for the educated but broken overseer Von Elst (Kent Taylor) so Prim has him, Connors (Marc Lawrence - PV #29) and Fenn (Charles Middleton) sent up river to work. Tough new overseer Ballister (Charles Bickford) calls Prim "old pot belly" and "squash face" and gets forceful with Judith. Prim shoots the cute pet monkey of his likable servant Jakey (Percy Kilbride) and when two black native chiefs (Nobel Johnson and Greg Whitespear) show up at his door, he spits his drink in their faces! Soon the head of Connors is thrown through a window and another head arrives in a box! Meanwhile natives dance and the persistent jungle drums get louder. As they drink and play poker waiting to die, Prim laughs and jokes about decapitation and Ballister toasts him with "Here's mud in your eye chubby!" The same year Laughton was also in the somewhat similar but much creepier ISLAND OF LOST SOULS and the insane SIGN OF THE CROSS, both also at Paramount. In this forgotten 68 min. pre-code wonder (later re-released on the grindhouse circuit) he manages to act jealous, bored, angry, sadistic, and insane all at once. I think Vincent Donofrio must be a Laughton fan. With Ethel Griffies (later in THE BIRDS). Hoffenstein also wrote DR. JEKYLL AND MR. HYDE (31) and Walker directed WEREWOLF OF LONDON (35). Note: my Ohio grandfather liked to tell me about the time he met Kilbride (later star of the popular MA AND PA KETTLE series).

THE INTRUDER (Sinister, 32) D Albert Ray, S Frances Hyland, P M. H. Hoffman Jr.

A murder occurs on a cruise ship (The Intruder) and some diamonds are missing. S. F. detective John Brandt (top billed silent movie star Monte Blue) starts to question passengers but the (model) boat starts to sink. All suspects and some sailors somehow arrive in the same lifeboat on a jungle island where more people are murdered. Alcoholic Reggie (scene stealing comic Arthur Housman, also in Three Stooges shorts) complains that "Everybody's at everybody's throat!" Bad guy Kramer (Harry Cording) forces the screaming Connie (Lila Lee) and the joking blonde Daisy (Gwen Lee) into a cave where they encounter and a crazed grunting ragged wild man (Mischa Auer) who gives a feeble Tarzan yell, lives with skeletons, and has a faithful gorilla. French speaking sailors save the day. Also with William B. Davidson, Wilfred Lucas, and Sidney Bracey. The Allied Production is only 66 mins. long, and was made by the same people as A SCREAM IN THE NIGHT (PV #30).

FOUND ALIVE (Sinister, 33) P/D Charles Hutchison, S Adrian Johnson

Edith (Barbara Bedford) and faithful Brit servant Brooke (Edwin Cross) flee America to live in the Mexican jungle to hide her son Bobby (TAILSPIN TOMMY star Maurice Murphy) from her millionaire former husband Harry (Rob Frazer). They avoid white people and live in a remote shack. Her flashbacks show the divorce court, and the headline making crash and burn escape by train. Actual wild animal footage includes lots of snakes (one has two heads), lizards, gators and wild cats. American hunters including short scheming villain King (Ernie Adams) throw anything that moves into bags and even capture Bobby's pet bear. The now teenage Bobby falls for a native girl and enjoys watching her and her friends frolicking naked in a river. Brook warns that Bobby will "go native." The nude footage (edited so it repeats several times) is why this 65 min. "poverty row" feature could still make money in '48 (when re-issued as ECSTASY IN THE WILDERNESS). It was made (in CA) by Olympic and released by Ideal Pictures. The actors were pros but the editing and dubbing are really horrible. Bedford had co-starred in MOCKERY (27) with Chaney and DEATH KISS (32) with Lugosi. Fraser was in THE VAMPIRE BAT (33) and many serials. Cinematographer William Thompson went on to shoot MANIAC (34) and Ed Wood Jr. movies.

STAND UP AND CHEER (20th Century, 34) D Hamilton McFadden, S Ralph Spencer, P Winfield R. Sheehan

Famous NYC stage show producer Lawrence Cromwell (Warner Baxter) lands his private helicopter on the White House Lawn to meet with FDR (an actor seen from the back). He's appointed to the new cabinet position of Secretary Of Amusement and given a hundred million dollar budget to help Americans forget their woes. Corrupt corporate businessmen back a propaganda campaign against the hyper Cromwell and a group of Senators scheme against him. The plot (from a story idea by Fox star Will Rogers) is interesting but takes second place to all the singing, dancing, comedy, and many costume and set changes. The first big production number has various regular Americans singing "I'm Laughing" and ends with the big blackface star Aunt Jemima surrounded by actual blacks. Stepin' Fetchit is a slow moving idiot hired as a doorman. In a long bizarre scene he jumps into a big tank of water trying to catch fish for a penguin that talks like Jimmy Durante. Fetchit (Lincoln Perry) was the most famous person in the Fox release. The vaudeville team of Mitchell and Durant (also in 365 DAYS IN HOLLYWOOD - PV #32) slap and kick each other and do some impressive back flips. The "Everybody's Gone Hill-billy" production number has mountain gals on a Manhattan skyline set. Widower Jimmy Duggin (James Dunn) dances and sings



Stepin' Fetchit (Lincoln Perry)

"Baby Take a Bow" to chorus girls, then is joined by his adorable little daughter Shirley (Temple). Eventually the Depression ends, poverty is wiped out (!), and American workers march and sing "We're Out Of The Red." Fetchit leads the black porters. Marge Evans is the female lead and the cast includes John Boles and Sylvia Froos singing a sappy duet, Nigel Bruce, Ralph Morgan, Dick Foran, and little Scotty Beckett. Jemima was the Brooklyn born Tess Gardella, star of vaudeville, Show Boat, world's fairs and political rallies, and yes, she promoted the famous pancake mix until she died in 1950. Temple and Dunn repeated their roles in *BABY TAKE A BOW* (34), her first movie as a star. 11 minutes (all featuring Fetchit) are missing from this 69 mins. version. If not for Rupert Murdoch, *STAND UP* would remain a dated obscurity watched only by 30s musical fanatics, but since it's one of 21 Temple movies being relentlessly promoted as perfect for family viewing by Fox, millions are buying it through mail order or at Wal-Mart.

50s

PORT SINISTER (The Fang, 53) D Harold Daniels, P/S Aubrey Wisberg, Jack Pollexfen

Tony Ferris (James Warren) plans to lead an expedition to the legendary sunken Caribbean Port Royale island that he predicts will resurface for the first time in 200 years. He's KO'd by the scheming Kolvac (Paul Cavanagh) who sets sail along with the captive Dr. Joan Hunter (Lynne Roberts), rival bad guy Collins (William Schallert), navigator Burt (Robert Bice) and crew. They fight over a treasure in a cave on the foggy steaming island that "smells of purgatory." Tony arrives in a bi-plane with pilot Jim (House Peters Jr.) in time to rescue the bound and gagged Joan who wears culottes. Perils include a hurricane, quicksand, and a briefly seen but pretty impressive giant crab. It was the last movie for both Roberts and former western star Warren (from Marietta, Ohio). Other credits are Albert Zugsmith (associate producer), Jack Rabin (FX), Harry Thomas (PV #25) (make-up), and Albert Glasser (score). The 65 min. RKO release was filmed (partially in Marineland, Florida) back to back with the same team's *SWORD OF VENUS*. It was re-released in '57 with *INVASION U.S.A.* (PV #38), then Realart released it again in '61 as *BEAST OF PARADISE ISLE*.

DEVIL GODDESS (VSOM, 55) D Spencer Gordon Bennett, S George Plympton, P Sam Katzman

After the *JUNGLE JIM* TV show debuted in '55, the movies continued for a while but Columbia lost the right to the name so Jim and star Johnny Weissmuller became one and the same. This 70 min. kid matinee movie, the last of 16 in the series, is loaded with stock footage (including a laughing hyena) and stock music. Angela Stevens (from *CREATURE WITH THE ATOMIC BRAIN*) co-stars as Nora, daughter of a missing professor (Selmer Jackson). White African mountain Curundi tribe natives dance, chant and play bongos when not being used as slave labor. Screaming virgins including Sarabina (Vera Francis) are sacrificed to the "ghost of Solomon" who turns out to be an insane but kindly mortal with a secret mad lab. Frank Lacteen plays N'kruma, leader of the natives who look like South Sea Islanders. This was in order to match more expensive old footage from *SOUTH OF TAHITI* (41), also with (the Turkish/Lebanese) Lacteen, with new scenes. After all the talk about a volcano in the jungle, it's pretty funny seeing out of place boats and flood and hurricane footage. Johnny's double fights a man in a suit gorilla and comic relief Kimba gets drunk with his monkey pals. With William T. Griffith (villain), Abel Fernandez (Sarabina's fiancé), William Tannen, George Berkeley and Ed Hinton.

TARGET EARTH (VCI, 54) D/edit Sherman Rose, S Bill Raynor,

P Herman Cohen

This 75 min. Allied Artists release had to have been the inspiration for Captain Beefheart's "Big Eyed Beans (beings) From Venus." I first saw it on Ghoullardi. After a suicide by pills attempt, Nora King (Kathleen Crowley) discovers that L.A. has been evacuated and there is no power. She runs frantically on steep streets until she runs into Frank (Richard Denning), a visitor from Detroit who had been mugged. They find the sexy cynical Vicky (Virginia Grey) and her big gambler boyfriend Jim (Richard Reeves) busy getting smashed on free champagne. They all decide to hold out in the bridal suites of a hotel while "an army" of big one eyed steel robots from Venus blast anything that moves with death rays. And - Davis (Robert Roark) shows up and holds them all hostage. Nora says "Until yesterday I couldn't have cared if they dropped an H bomb through the roof." Meanwhile U.S. fighter planes are blasted out of the sky, a General (Arthur Space) plans to nuke the whole city, and a scientist (Whit Bissell) tries to discover the invaders weak points. Producer Cohen plays an assistant. The location work is great but only one robot (Steve Calvert, a bartender who often played gorillas) is seen at a time. Having the cool but clunky robot climbing stairs was a very bad idea. Some of the dialog is silly but the tone is very dark and the frantic and confused adults frequently slap each other. The original script was by Jim Nicholson (before he started A.I.P.) and Wyott Ordung (just after his *ROBOT MONSTER*). Rose usually directed westerns. Grey, a former child actress, was Little Eva in *UNCLE TOM'S CABIN* (27) and was in Cohen's *BLACK ZOO* (63). The great looking print is letterboxed and the DVD includes commentary from Cohen, a nice visual tribute to the late producer, and three trailers.

REAL OLD

THE STUDENT OF PRAGUE (1913) D Stellan Rye, S Hans Heinz Ewers, P/star Paul Wegener

(*DER STUDENTE VON PRAGUE, A BARGAIN WITH SATAN*) I've seen Louis Malle's William Wilson segment of *SPIRITS OF THE DEAD* (67) many times so it was great to see the first version of Poe's tale. In 1820, Baldwin or Balduin (stage actor Wegener in his first film role) is "the best swordsman and finest student" at a military academy but he's poor so can't get anywhere with Margit (Grete Berger), the Countess he loves. The bearded old "unscrupulous adventurer" Scapinelli (John Gottwot) in a top hat gives him a fortune in gold pieces just to sign a contract for the right to take anything from his room. Balwin's image walks out of the mirror and follows Scapinelli. Soon Baldwin, who casts no reflection, has servants but his double interferes with his new life. An

athletic gypsy (Wegener's real life wife Lyda Salmonova) climbs walls, eavesdrops, and warns the Countess but Baldwin #2 kills her fiancé cousin Baron Waltis (Fritz Weideman) in a duel. Her father Count Von Schwarzenburg (Korner Lothar) has Balwin banned from the family grounds. He drinks and gambles and when he finally shoots his double he also dies. At a time when most films were one reel, this five reeler was an impressive epic. Outdoor location scenes show palaces, a fox hunt, a cemetery (with a crucifixion statue) and impressive views of old Prague. The FX are simple but effective. A curtain opens introducing the actors and their names for the end credits, still in German. The Bioscope film was an international hit (Essex released it here). The next year brought Wegener's *DER GOLEM*, also shot on location in Prague - and The War, which claimed the life of director Rye, from Denmark. Gottow was later in *NOSFERATU* (22), *WAXWORKS* (24) and *UNHOLY TALES* (PV #38) and Berger was in five Fritz Lang movies. Ewers went on to write the Conrad Veidt remake of *STUDENT...* (26) and the Nazi era Anton Wallbrook version (35) in which the Devil was Jewish.

DARKENED ROOMS (29) D Louis Gasnier, S Melville Baker

Emory (Neil Hamilton) runs a small photography studio at Coney Island next



Jungle Jim

to fortune teller Mme. Silvara (Gale Henry). Tired of posing sailors and their new girlfriends on a stuffed horse, he studies spiritualism and hypnotism and makes a deal with her. He takes phoney ghost photos for her and she provides leads for easy shakedown. Alice (Evelyn Brent), a starving, out of work actress, passes out in his studio. She's cynical and suspicious but is also homeless so agrees to help him scam some rich people on Long Island. She says "I'll play a bloodhound in Uncle Tom's Cabin if you want me to," poses in a shroud, and later admits "I'm plain sappy over you." They stage a seance and use spirit writing. With David Newell and Doris Hill as the young victims and Oscar Smith as Oscar, Mme. Silvara's stuttering turban wearing black servant. The 66 min. Paramount release has some nice location shots of Coney Island in the 20s and it's always fun to see the future Commissioner Gordon (Hamilton) as a young leading man. Brent had co-starred in the famous major releases UNDERWORLD (27) and THE LAST COMMAND (28), and French born Gasnier had been directing since 1905.

UK

SERIOUS CHARGE (The Video Beat!, 59) D Terrence Young, S Guy Elmes, P/S Mickey Delamar

Phillip (Anthony Quayle), a tough, honest WWII vet Vicar runs a small town church youth club. He rejects the sexual advances of dedicated middle aged church volunteer Hester (Sarah Churchill) and after he counsels the pregnant hysterical Mary (Leigh Madison from THE GIANT BEHEMOTH), she's killed. To make matters much worse, the jive talking trouble maker Larry (Andrew Ray), who got Mary pregnant then ditched her, claims that the Vicar "tried to interfere with (aka rape) me." He also calls England "strictly deadsville." Church attendance drops to zero and the whole town turns on the Vicar until his wise mother (Irene Browne) sees through the multi-levels of deception. This serious, controversial drama based on a play also managed to serve as a launching pad for Cliff Richards making his movie debut. As Curly, he sings "Ain't No Turnin' Back" and "Mad" in the local coffee bar and joins the gang and girls in bikinis breaking into a swimming pool. At one point his "Livin' Lovin' Doll" blares from a radio. No mention is made of Curly's sudden success but in real life the song was Cliff's first #1. The 50s-style dancing is pretty wild and one fast forward boy has a Beatle hair cut. Incredibly, co-star Churchill was Sir Winston's daughter (in her last role). Also with Percy Herbert as Larry's brute father, Noel Howard as Hester's priest father, Liliane Brousse as a teenage French maid, and Wilfred Brambell (aka Paul's granddad in A HARD DAY'S NIGHT). The Eros Film runs 105 mins. It was released here (as IMMORAL CHARGE running 99 mins.) by Governor Films in '62, then again two years later (as A TOUCH OF HELL). Young's very different TOO HOT TO HANDLE (#12) also was released on '59.

VIKING QUEEN (Anchor Bay, 66) D Don Chaffey, S Curie Reynolds, P John Temple-Smith

During the First Century Roman Governor General Justinean (American Don Murray) rules over Britain but allows the new young local Queen Salina (Carita) retain nominal power. They fall in love but his conniving, power hungry second in command Octavian (Andrew Kier) has her stripped to the waste and whipped in public. Meanwhile Druids led by a ranting priest (Donald Huston) roast men in a cage over a fire and cavemen attack Roman soldiers. The pretty impressive and enjoyable epic has vast battle scenes, a burning and raping spree, chariots with knives on the wheels, a Druid funeral, and several big breasted more or less topless women. Octavian's busty "Nubian" slave lover is played by the white Nita Lorraine in full body blackface make up. Guess they just couldn't find any real black actresses in Ireland where this was shot. And just ignore the fact that Romans, Druids, and Vikings all existed in Britain dur-

ing different centuries. The cast includes Niall MacGinnis (from CURSE OF THE DEMON) as Justinean's assistant, Adriene Corri (Salina's mother), the Egyptian Nicola Pagett (her sister), Wilfred Lawson (the dying king), Percy Herbert (later in Meyer's BLACKSNAKE), and DR. WHO star Patrick Troughton. Kier, star of QUATERMASS AND THE PIT is the best actor. It was the only role for the Finnish Carita Jarvinen. The Hammer/7 Arts production was released here by 20th Century Fox. The tape is letterboxed. Chafey directed ONE MILLION B.C. the same year.

DIGITAL DREAMS (Media, 85) D Robert Dornheim, P/S Bill and Astrid Wyman, S/act Richard O'Brien

This 70 min. vanity project was "adapted from the computerized diaries" of Wyman (aka William Perks). He sits at his Apple (even at dinner) remembering while his Swedish wife (who also has childhood flashbacks) says "I'm a computer widow," claims his addiction is "worse than drugs" and mentions divorce. Charlie Watts and his wife come to visit and are ignored. A prophet (James Coburn) smashes a PC. Little William (Desmond Askew, later of the ROSWELL series) swallows a light bulb and is sent to a doctor. The doc, the looney teacher, and a later day job boss are all played by the late Stanley Unwin, master of whimsical double talk. Wyman imagines himself in a western (with Coburn), talks about his music, sings part of "Nuclear Reaction" in a studio and remembers flashes of The Stones in airports, during riots and doing "Around And Around" in color on stage. Art by neighbor Marc Chagal is animated by Gerard Scarfe, who had just done PINK FLOYD: THE WALL (82) and

ROCKY HORROR star O'Brien is the bald singing butler. In his first book the oldest Stone claimed to have had more women than most of us have ever met. Wyman (who hosted the Stone's VIDEO REWIND release in '84) soon left Ingrid for the then 13 (!) year old Mandy Smith. They married when she turned 19. He quit the band in '93.

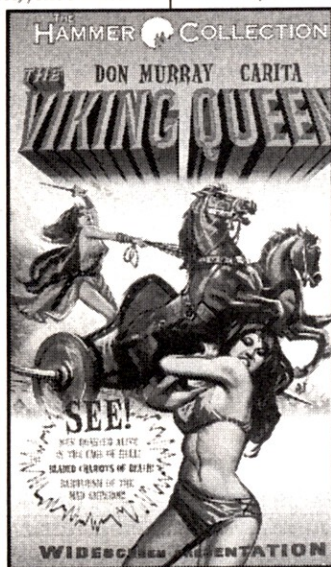
SPAIN

DAGON (Trimark, 01) D Stuart Gordon, S Dennis Paoli, P Brian Yuzna, Julio Fernandez

The rich but geeky young Paul (Esra Godden) has nightmares of Uxia (Macarena Gomez) a mutant killer mermaid. He and his sexy girlfriend Barbara (Raquel Merond) escape from a yacht sinking off the coast of Spain. In a dark seaside village where it always rains they encounter a creepy priest and zombie like villagers (as in THE HAUNTED PALACE) and are attacked in a filthy old hotel. Ezequiel (Francisco Rabal), a crazy seeming bearded old man relates childhood flashbacks of when a sea captain brought fish and wealth to the town but smashed the church and became a Pagan leader. Uxia wants Paul and the locals who wear skin masks of dead victims are being surgically altered. It all ends with burning men running around and a naked woman hung over a pit with a creature at the bottom (as in LAIR OF THE WHITE WORM). It was based on the H.P. Lovecraft stories Shadow Over Innsmouth and Dagon and is dedicated to Rabal who died not long after this it filmed in Spain. The video is rated R but we saw it on the Sci-Fi channel minus the nudity but plus countless commercials. Gordon's previous horror movie was CASTLE FREAK (PV #22).

KRAKATOA, EAST OF JAVA (Anchor Bay, 68) D Bernard Kowalski, S Clifford Newton Gould, Bernard Gordon, P William R. Forman

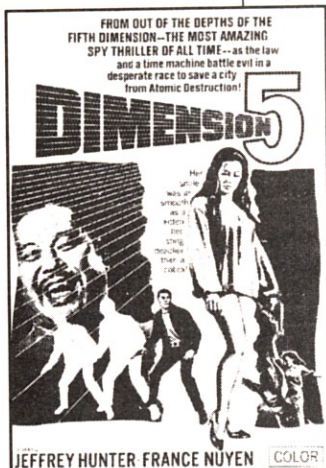
In 1883 Capt. Hanson (Maximilian Schell) leaves Singapore bound for the Krakatoa island where he hopes to salvage a sunken treasure. His hand picked passengers include Harry (Brian Keith), an ailing diver who drinks laudlum, blonde Rigby (former pop singer John Leyton) with his red diving bell, balloonist Giovanai (Rossano Brazzi) and his son (Sal Mineo), and four Japanese lady pearl divers. He's also forced to take along prisoners in chains including Danzig (J.D. Cannon), a former friend. Meanwhile the long dormant volcanic



YELLOW PERIL

DIMENSION 5 (Shocking, 66) D Franklin Adreon, S Arthur C. Pierce, P Earl Lyon

Playboy importer Justin Flower (Jeffrey Hunter) is an Espionage Inc. agent who is teamed with the Chinese Kitty (France Nuyen) who uses kung fu. The Dragons plan to destroy L.A. with an H bomb (on Christmas!) unless all U.S. troops leave SE Asia. "Time converter" belts allow the agents to dodge bad guys (Communism is never mentioned) or go back and change events. A few scenes are repeated but I wish the time gimmick was used more. It all starts at Bronson Canyon and moves on to LAX, and a warehouse full of fireworks. Big Buddha (Harold Sakata from *GOLDFINGER* with a dubbed in voice) uses a mechanized wheelchair and has a mute mistress (Virginia Ann Lee) and a Tor Johnson look bodyguard named Genghis (Lee Kolima). Other Dragons are Stoneface (David Chow from *SAMURAI* - 45), and Nancy Ho (Linda Ho), a former Flower girlfriend. With Donald Woods as his boss, Bill Walker as his black house servant, John Lormer as a Q type, Robert Ito as an agent, Deanna Lund as a computer operator, and Len Spalding as "Negro agent." A boom mike and a mike shadow are visible. This was released (billed with *CYBORG 2087* by the same team) not long after China went nuclear and the Fifth Dimension LP by The Byrds. Hunter had just played the original *STAR TREK* captain.



BATTLE BENEATH THE EARTH (MGM, 67) D Montgomery Tully, S Charles F. Vetter, P Charles Renolds

Brilliant government seismologist Arnold Kramer (Peter Arn, later in *STRAW DOGS*) is arrested for ranting "They're like ants! They're going to wipe us out!" while on his knees listening at a Las Vegas sidewalk. Shock treatments in an asylum cure him so he can convince skeptical authorities at Los Alamos that the Chinese have used futuristic death ray tanks to dig thousands of miles of tunnels under an unsuspecting America! Cmdr. Shaw (star Kerwin Mathews) discovers a cave full of (easily disarmed) black A bombs in Oregon and enemy headquarters. His men mow down enemy soldiers with machine guns but double agent spies seem to be everywhere and the invaders keep tunneling. Kramer develops America's own laser tank, and he, Shaw and Hawaiian geologist Tila Yung (Vivienne Ventura in a red jumpsuit) descend into a cavern under a Hawaiian volcano and nuke the invaders. Actual nuke test blast footage ends this colorful, paranoid movie which plays like a serious *BATMAN* episode. Most Chinese characters, including renegade Gen. Lu (Martin Benson from *GOLDFINGER*) and his top MIT grad scientist Dr. Lee (Peter Elliot) are played by Brits in unconvincing slant eye yellow face makeup. An actual Asian woman (Pava Li Shiu) appears briefly as an evil doctor who hypnotizes Kramer, and a real black man (Earl Cameron, from several *TARZAN* movies) plays a soldier. Brits playing Vegas cops fail to hide their accents. Scenes of Lu traveling in pneumatic tubes are near psychedelic. Edward Bishop (from Brooklyn), later in everything from 2001 to *WHOOPS APOCALYPSE* (PV #38) plays a Korean War vet Cmdr. friend of Shaw and Bessie Love has a bit part. Tully also directed *THE ELECTRONIC MONSTER* (PV #28). Vetter (who used a pseudonym) had written *THE FIRST MAN INTO SPACE* (59) and *THE DEVIL DOLL* (64).

THE FIENDISH PLOT OF DR. FU MANCHU (Warner, 80) D Piers Haggard, Richard Quinn, D/star Peter Sellers, S Jim Moloney,

Rudy Dochterman, P Zev Braun, Leland Nolan

In 1933, the very old Sir Nayland Smith (Peter Sellers) comes out of retirement to stop a series of daring robberies ordered by the 168 year old Fu Manchu (also Sellers) in a quest for a serum to restore his youth. Alice (Helen Mirren who had just been in *CALIGULA*) is an undercover agent who impersonates the Queen and does a Shirley Temple stage routine. She and Fu fall in love when they discover their shared passion for singing nonsense music hall songs. It all ends with a hard to believe big production number as the young Fu sings "Rock A Fu." Fu and his big bald warrior servant (Stratford Johns) are played in slant eye yellowface makeup. With a Himalayan headquarters, a pro Soviet museum in Washington D.C., a mad lab, an opium den, a robot spider, a giant deadly orchid, and a cottage that's really a hot air balloon. The cast includes Sid Caesar (Italian FBI agent/gangster) Steve Franken (his assistant), David Tomlinson (Scotland Yard commissioner), Simon Williams (his nephew assistant), John Le Mesurier (Smith's butler), and Burt Kwouk in a comic bit part. The uncredited Quine had just directed the star in *PRISONER OF ZENDA* (79). Orion released this two months after Sellers died at 55. The exec producers were Hugh Hefner and Sellers 4th wife Lynn Frederick who later drank herself to death.

THE ADVENTURES OF FU MANCHU (Alpha 55) D William Whitney, Franklin Adreon, Herbert J. Yates

Republic studio only produced 13 episodes of this syndicated series but it's sexy, violent and outrageous for 50s TV, and has good production values and fight scenes. The stories are contemporary, complete with reference to the "bamboo curtain" and hints that Fu is a Commie. Each episode opens with Fu (Glen Gordon, a Jewish actor from NYC with his eyes taped back) playing chess as a narrator describe him as "Satan himself - evil incarnate!" His main assistants are Karamauch (Laurette Luez) and the little Kolb (Syrian John George from Lon Chaney Sr. movies). Americans Petrie (Clark Howat, who narrates) and his lab assistant Betty (Carla Balenda from *THE WHIP HAND*) are sta-



tioned in Macao. Sir Nayland Smith (Lester Mathews), still a Brit as in the Sax Rohmer novels, sometimes helps. In *THE GOLDEN GOD OF FU MANCHU* a bloody man is tortured and Key Luke plays an officer. *THE DEATH SHIPS OF...* is about germ warfare cultures injected into melons. A disgraced sea captain (Hugh Sanders) goes to work for an evil Arab (Peter Mamakos) who answers to Fu. Fu is "determined to start a nuclear war" in *THE PRISONERS OF...* Betty is hypnotized (while naked under a sheet) and Prof. Yan (Leo Strong) is prevented from speaking at a televised world peace conference. Even better is *THE MASTER PLAN OF...* in which Kolb projects an 8mm film of Hitler for Fu who then forces a famous plastic surgeon to alter the face of Mr. X (Steven Geray). X is of course the still living Fuhrer. Before the two madmen can rule the world together, action occurs on a submarine and their plans are ended with an A bomb blast. The gorgeous Hawaiian Luez must have been the sexiest woman on 50s TV. She goes undercover to seduce various men and kisses Fu's bald head while in her usual revealing harem costume. With Victor Sen Yung, Morris Ankrum, Rick Vallin, and a muscular black guy named Cocoa. The creative cinematography is by Bud Thackery (*THRILLER*, *THE NIGHT GALLERY*). *THE DRUMS OF FU MANCHU* (40) serial was also from Republic.

island starts to erupt, the sea becomes an inferno, and problems occur with the bell, the balloon and the prisoners. The part with the ship surrounded by fireballs reminded me of JASON AND THE ARGONAUTS and when some nuns and kids are rescued it looks like APOCALYPSE NOW. Eugene Laurie was the production designer and did the FX (with Alex Weldon). The fireballs and explosions are impressive but a hallucination scene with an octopus is pathetic. A recent best selling book on Krakatoa deals with the facts that 40,000 people died in real life and the record breaking explosions and tidal waves had worldwide effects sparking a major resurgence of the Muslim religion. This disaster movie typically concentrates on fictional characters and has a silly happy ending. Also with Diane Baker (Hanson's married lover), Barbara Werle (blonde singer with Harry), Marc Lawrence (first mate), Niall MacGinnis, and Geoffrey Holder (who has no lines). The score is by Frank DeVol. It was filmed in Spain at the Samuel Bronston studios and was released in 35mm and 70mm versions by Cinerama at 136 mins., then 131 mins. (this version). It was later cut to 101 mins. Alan "Farina" Hoskins is one actor whose part is missing. The tape is letterboxed. The blacklisted Gordon also wrote EARTH VS. THE FLYING SAUCERS (57), DAY OF THE TRIFFIDS (62) and 55 DAYS AT PEKING (63). Note: one of the diving beauties (Victoria Young) became a regular on THE BRIAN KEITH show and married the star.

MORE 50s

GIRLS IN THE NIGHT (The Video Beat!, 53) D Jack Arnold, S Ray Buffum, P Albert S. Cohen

Hannah (Patricia Hardy), who lives in a Brooklyn tenement with her family, says "I hate this place!" and calls the neighborhood a "filthy slum!" She wins an out of control bathing suit beauty contest at a local movie theater and dates creepy ex con Irv (Don Gordon) in attempts to get out. Her brother Chuck (Harvey Lembeck) decides to rob a fake blind man, but finds himself the main suspect in his murder. The bitter Vera (Jaclynne Greene), nicknamed Ugly, tries to blackmail both Irv, who pretends to love her, and Chuck. Hannah is the brave and sensible one who eventually straightens everything out. Chuck's knockout girlfriend Georgia (Joyce Holden) is featured doing a very sexy dance at the basement club hang-out. There's a punch out cat fight, a vaudeville type comic MC, and a marijuana reference. The happy ending has the family moving to Astoria then the stars are introduced out of character (as in THE BAD SEED) in an effort to say "it's only a movie." With Glen Roberts as Hannah's new guy, Glenda Farrell (hard working mother), Anthony Ross (bedridden father), Susan Odin (little sister), Alan Dexter (police Det.) and Dolores Fuller. The Universal release (Arnold's first) is similar to the studio's CITY ACROSS THE RIVER (49). Greene co-starred in THE CRIMSON KIMONO (59), Hardy was in DON'T KNOCK THE ROCK (56), her only other feature, and Holden was the alien in TERROR FROM THE YEAR 5000 (58)! The print is dark and has some jumps.

MANFISH (56) P/D W. Lee Wilder, S Joel Murcott

(CALYPSO) Captain Brannigan (John Bromfield from RETURN OF THE CREATURE and CURUCU) is a womanizing gambling bully with a small boat in Jamaica used for catching sea turtles. He mocks and laughs at his simple minded first mate Swede (Lon Chaney Jr.). Brannigan has a pirate ring and half of a treasure map so when he discovers that a professor (Victor Jory) has the other half, he forces him to come along. The two men battle underwater and the professor's sexy native woman Alita (Tessa Prendergast) hopes he'll lose yelling "Kill him!" They find a small treasure on an island near a waterfall by dropping a string through the eyehole of a skull. After arguments, doublecrosses and interruptions, the devious Prof. kills Brannigan and weights his body down with

an air tank which emits telltale bubbles. Eventually he's a sputtering wreck. Jory and Chaney are both very good in this modernized version of Poe's The Gold Bug with his Tell Tale Heart added. The U.A. release was shot in color in Jamaica by Scotty Welbourne who had done the underwater photography for CREATURE FROM THE BLACK LAGOON (54). Poe's story was set in S. Carolina and had a stupid black servant character instead of Swede. Also with Barbara Nichols who sings "Beware Of Jamaica" and black calypso singer Clyde Hoyte. Prendergast later designed Ursula Andress' bikini for DR. NO! It's been on TNT.

THE HYPNOTIC EYE (59) D George Blair, S William + Gitta Woodfield, P Charles B. Block

As a kid I loved monster movies and murder mysteries, but was not prepared for this twisted release which is (still!) disturbing - on many levels. I saw it alone, late at night, uncut on The Ghoulardi show when it was only a few years old. Before the credits, we see a gas stove POV shot of a woman wearing a towel drying her hair over the fire. She screams as her head bursts into flames. When Police Det. Steve Kennedy (Joe Partridge) questions the 11th "mutilation murder" victim she sobs "God help me! Will I be a monster?!" before dying. Steve attends a hit stage show starring The Great Desmond (Jaques Bergerac) along with his girlfriend Marcia (Marcia Henderson), and her friend Jody (Merry Anders), who volunteers to be hypnotized. Next we see a sink POV shot of "the beautiful redhead" Jody washing her face with acid. The disfigured face make-up on the once beautiful female victims is convincing and details of the various methods of self mutilation are discussed. Marcia, being recklessly used as bait, puts on a slinky black dress and goes to a smoky beatnik club with



THE HYPNOTIC EYE

Desmond. Steve and his police shrink bachelor pad friend Phil (Guy Prescott), sit in a car looking up through a window as Marcia is seduced by the charming Euro hypnotist. His sexy but scary assistant Justine (Allison Hayes) shows up and orders Marcia to strip. She stands naked ready to take a deadly scalding shower. On stage Desmond makes a woman float, makes men sweat or shiver and orders one to act like a mean snarling dog (an unforgettable sight). He uses a round strobe light to hypnotize the entire audience, making them all act like frantic mindless zombies. He yells "You can not stop! Try to stop!" (with a heavy echo on his thick French

accent). The "HypnoMagic" audience participation gimmick (balloons were handed out) surpassed anything in William Castle movies and the surprise ending is pretty effective too. Woodfield, who wrote the b/w Allied Artists release with his wife (!), was a magician and a well-known Life magazine photographer of sex symbols (including Monroe). When Phil throws darts in his office he hits pictures of Freud, then Jayne Mansfield (taken by Woodfield). The Desmond show posters are reproductions of a (fictional) Life cover. Also with Lawrence Lipton reciting a pretty good poem (Confessions Of A Movie Addict) backed by "Big Daddy" Nord on bongos and real life con man Fred Demara as a doctor. His life inspired the Tony Curtis movie THE GREAT IMPOSTER (60), and probably indirectly, Spielberg's CATCH ME IF YOU CAN. Cinematographer Archie R. Datzler also shot Corman's LITTLE SHOP OF HORRORS (60) and THE TRIP (67). Did I mention that my magician father had worked as a hypnotist?

70s UNDERGROUND

DYNAMITE CHICKEN (Video Treasures, 71) P/D Ernest Pintoff

Yes, it's another anything goes 70s counter culture comedy, and people really paid to see it in theaters. It deals with politics, racism, feminism, censorship, Nam, Nixon, the flag, and sex. Most of the famous names are only on screen for seconds or are just heard briefly on the soundtrack but Richard Pryor is in his prime riffing on farts, pot, acid, cops, and other things on an outdoor basketball court and Fred Willard, then with The Ace Trucking Company plays a

movie producer, a TV commercial director, and a narc. Paul Krassner talks about TV and cigarettes, Tuli Kuferberg demonstrates police methods, Joan Baez sings part of "Carry It On," Ondine talks while Warhol holds a microphone, and big George Memmoli walks to the 2001 theme and makes obscene phone calls. With old film clips and stills, fast editing, a segment on Burger King Whoppers, the trailer for HOME OF THE BRAVE, a marquee for GUTTER TRASH, a stripper nun, nudity, and swearing. John and Yoko are seen in a bed in a clip, and Jim Buckley, Ron Carey, Marshall Efron, Al Goldstein, Al Kooper, Peter Max, and Sha Na Na are all in there too. The soundtrack includes bits of "Sister Ray" by The Velvet Underground, and poetry by Leonard Cohen. Pintoff later was a busy TV director.

F.T.A. (Shocking, 72) P/D/S (n/c)/narrate/star Donald Sutherland, P/star Jane Fonda, D Francine Parker, S Nancy Dowd

(FUCK THE ARMY) A small group of anti-war activists put on shows for servicemen in Hawaii, Okinawa, and the Philippines. It's a major contrast to Bob Hope U.S.O. shows. The sketches mixed with song format sometimes plays like a leftist LAUGH-IN. Fonda can not sing but "women's music" folk star Holly Near (who does a song about sexual harassment) can and the two black women (Rita Martinson and Angela Donegan) are even better. One also recites a powerful poem. The main singer is Len Chandler who seems like a Ritchie Havens imitator. A group of Japanese folkies get subtitles. Too many of the songs are just bad though. They shoulda brought Phil Ochs! Sutherland was in Dalton Trumbo's JOHNNY GOT HIS GUN (71) and he describes the plot here. Soldiers (with special attention to blacks and women) are interviewed, and a Hiroshima museum is shown. Fonda talks about the bombing of Cambodia and Laos at a press conference in Tokyo and repeats "Set the date" (to get out of Nam). With Paul Mooney (now on the CHAPELLE show), Michael Alaimo (aka Michael Lawrence in nudie movies), and Steve Jaffe. It appears here that the servicemen all warmly welcomed the agit-prop activists but many of the planned shows had to be cancelled after protests. A scene where hecklers are asked to leave makes it seem like there were only a few easily dismissed as angry drunks. Propaganda works both ways. Peter Boyle had his scenes removed before A.I.P. released this (at 94 mins. rated R). They pretty much chickened out after protesters, already angry that Fonda had gone to Hanoi, showed up at the L.A. premiere. This rare print has impossible to read credits. The two stars (who lived together for a while) had just been in the popular KLUTE (71) which she received an Oscar for and were in STEELYARD BLUES (73) together when the draft ended. Down later wrote COMING HOME (78). We all know about Fonda's life changes but watching this makes me think of all the big corporate TV ad voiceovers Sutherland now does.

BRIT COMEDIES

CARRY ON UP THE JUNGLE (VSOM, 70) D Gerald Thomas, S Talbot Rothwell, P Peter Roser

Prof. Twinkle (Frankie Howerd - PV #34) narrates this tale of his African safari including drunken old hunter Boosey (Sid James) who shoots beavers offscreen, safari leader/waiter Upsidaisy (big Bernard Bresslaw in full body blackface), and assistant Chumbley (Kenneth Connell). All of them are voyeurs trying to see Lady Bagley (Joan Sims) in a shower. She falls for the idiot Tarzan character (Terry Scott) who slams into trees like George of The Jungle before discovering that he's her long lost son. He falls for her prim servant June (Jackie Piper). Everybody gets into bed with the wrong person (or gorilla) in the dark. I Say! The funniest part was when the king of the white women of Aphrodesia turns out to be played by the effeminate Charles Hawtrey. Cor! Blimey! With cannibals, frightened bearers, fast motion, fart, belch and elephant shit jokes, and

Valerie Leon. Actual black man Danny Daniels (PREHISTORIC WOMEN, THE OBLONG BOX) from Albany is the native chief. This hard to find Carry On has Spanish subtitles.

YELLOWBEARD (Orion, 83) D Mel Damski, S/act Graham Chapman, Peter Cook, S Bernard McKenna, P Carter DeHaven III

This expensive looking comedy was planned to cash in on THE BOUNTY (84) but was completed first. In 17th Century England, young Dan (Martin Hewitt), who had been raised by the wealthy but foolish Lord Lambourn (Cook with a curly wig), discovers that he is actually the son of the notorious rapist killer pirate Yellowbeard (Chapman) and that he has a treasure map tattooed on his head. The three men and a doctor (Michael Hordern) are shanghaied. Captain Hughes (James Mason), who has a personal prostitute (Greta Blackburn) disguised as a man, has many men beaten and killed. The hook handed Bosun Moon (Peter Boyle) and his coffin maker sidekick Gilbert (Marty Feldman) instigate a mutiny. Meanwhile a Naval Commander (Eric Idle) and his sidekick (Nigel Planer, Neil from THE YOUNG ONES) pursue Yellowbeard. An Aztec type priest (Tommy Chong) rules over the Caribbean island fortress where the treasure is buried. He has a servant (Cheech Marin), a daughter (Stacy Nelkin) and an executioner (Kenneth Mars who has two roles) in the torture chamber. It's fun to see all the Python and Mel Brooks actors together and even Mason made me laugh, but why did they hire TV director Damski! Also with some brief nudity, comic gore and un PC comedy bits. The cast includes Madeline Kahn (Dan's mother), John Cleese (blind informer), Peter Bull (The Queen!), Spike Milligan, Susanna York, Beryl Reid, Ferdy Mayne, and David Bowie as The Shark (with a fin on his back). It was shot in Mexico and England and on the MGM BOUNTY ship in St. Petersburg and was the last feature for Feldman and Bull. THE PIRATE MOVIE (82) and Polanski's PIRATES (86) were also box office flops.

DOCS

NIGHT BITES: WOMEN AND THEIR VAMPIRES (03)

This doc. special uses interviews, staged goth club scenes and some clips from the '79 DRACULA, Coppola's DRACULA, INTERVIEW WITH A VAMPIRE, BLADE, and BUFFY. With

Anne Rice, BUFFY producer Marti Noxon, PV contributor Maitland McDonagh (who has some of the best lines), Ann Magnuson (who had a tiny role in THE HUNGER), John Landis who seems to have a whole new career being interviewed, an "energy vampire," "a vampire dominatrix," and various females who are obsessed with vampires and/or make money from others who are. The dark and dangerous side of real life "vampires" is sidestepped here, but some of the obsessed women remind me of the fans in TREKKIES (PV #33). NY Times critic Elvis Mitchell adds a touch of reality by saying that vampire stories are basically anti-sex but there is NO mention of Christianity (or of Christopher Lee). It debuts on WE (Women's Entertainment) on July 21.

THE TRIALS OF HENRY KISSINGER (First Run, 02) P/D Eugene Jarecki, P/S Alex Gibny

While too many of us are still being sidetracked by Clinton conspiracy theories, here is an important doc. that all voting age Americans should see. It makes a detailed case that the many cynical illegal manipulations of Dr. Kissinger prolonged the Viet Nam war for another five years, got Nixon elected and directly caused or led to MILLIONS of unnecessary deaths around the world. The Harvard grad is first seen on TV promoting his '57 Nuclear Warfare book which advocated bomb shelters. While a top ranking advisor to LBJ in '68 Dr. K sabotaged the Nam peace talks and secretly reported to Republican candidate Nixon who rewarded him with the position of National Security Advisor. Half of the Americans killed in Nam died after '68 by the way. In '69 he was behind the secret bombings of Cambodia, which led to mass protests, 500 universities being

shut down and Kent State in '70. He used the CIA to stage a coup in Cambodia and used the FBI for illegal wire tapings at home (which led to Watergate). In '73 he received the Nobel Peace Prize and was named Secretary Of State, then even more intense bombing of Cambodia led to mass famine, refugees and the horrors of the Kymer Rouge. If Nixon hadn't quit, much of this would have come out during impeachment hearings. The unelected Ford (who pardoned Nixon) and Dr. K are seen meeting with Sukarno of Indonesia just before the dictator used American weapons to slaughter 100,000 (!) people in East Timor. Then Dr. K (urged on by ITT and Pepsi!) ordered kidnappings and assassinations which toppled the elected President Allende of Chile and led to 17 brutal years of the dictator Pinochet. While all of this was going on Dr. K brilliantly manipulated the media by building up his manufactured smokescreen reputation as a "swinger" involved with Hollywood actresses. This is partially based on a book by Christopher Hitchens who says that Kissinger should be prosecuted as a war criminal. Dr. K's former assistant Alexander Haig (a chairman at CNN) calls Hitchens a "sewer pipe sucker." Kissinger himself was more deviously effective by labeling the author a Holocaust denier! Dr. K can never be forced to stand trial anywhere thanks to efforts by Bush II, who appointed him to lead an investigation into the 9-11 attacks. Note: the families of both Jarecki and Kissinger fled Nazi Germany. The many TV clips include ones from THE SIMPSONS and SNL. Actor Brian Cox (MANHUNTER) narrates. Not mentioned is the fact that one of the Dr.'s many public sector jobs was as a paid consultant for TOMORROW NEVER DIES (97). This devastating 80 min. BBC Euro co-production was on the Sundance Ch.

THE SCORCHED EARTH (SW, 42) P/D Ben Middenburg, S Robert C. Wright

After an interesting and pretty factual history of China (a country of "460 million") we're shown attacking Japanese soldiers ("the men of the Mikado") on horseback, in planes and in tanks, and with deadly cannons and machine guns. Then newly trained defending Chinese Army recruits and volunteers and Chang Kai Chek and "his capable and charming wife" are seen, followed by escalating scenes of mass panic, air strikes, desperate starving crowds of refugees, mass destruction, the Rape of Nanking, and the then recent Pearl Harbor attack. The narration is pretty restrained except during obviously edited in segments where we hear that the Japanese barbarians were also drug dealers and were saluted by the Italians as they passed by. After bodies are shown a mocking voice goes "So Solly Prease!" If you liked EMPIRE OF THE SUN and THE LAST EMPEROR you should see all the amazing actual footage here. I wonder how they obtained some of the Japanese POV attack scenes at the time. Middenburg also produced the notorious SAMURAI (PV #20). The feared WW2 spy infiltration of Japanese/ Americans now might seem like racist paranoia, but incredibly most Japanese (and too many Americans) still don't realize (or want to know) that Japan's atrocities (going back to the occupation of Korea in 1910) actually surpassed, predated, and influenced those of the Nazis. Clif Howell also narrated JAWS OF THE JUNGLE (36). This bargain tape also includes RED CHINA and another surprise feature - ATROCITIES OF THE ORIENT (PV #24).

RED CHINA (SW, 64)

The very well known voice of Lowell Thomas narrates this 23 min. U.S. Gov. produced short. Modern day China is shown as a huge backward country of "750 million people" of many religions and languages, all under the totalitarian Communist rule of Mao. The only (mismanaged) factories were left over from The Japanese occupation or were built by Russians or East Germans. The Korean War is mentioned and the disastrous "Great Leap Forward" of '58 is examined. The occupation of Tibet in '59 is followed by a major break with Krushchev and The Soviet Union in '60, then there's escalation in Viet Nam and the very horrifying then recent detonation of China's first A bomb. The excellent

footage shown is said to have been filmed secretly by a man from India and we hear his voice too, but I suspect that he was made up for dramatic effect. LBJ's Secretary Of State Dean Rusk gives a talk at the end. Even though the war proved to be a disaster for America and Viet Nam this short makes a convincing case for the "domino theory" and America's involvement. It also makes you wonder about about our current (but then unthinkable) business relations with the still totalitarian Communist government of China, the main supporter of nuclear North Korea.

BILLY FURY

PLAY IT COOL (62) D Michael Winner, S Jack Henry, P David Deutsch

Billy Universe (Billy Fury) and his four piece band, The Satellites, travel to Brussels then from town to town in England where they club hop and go to the train station later seen in A HARD DAY'S NIGHT. Eventually they try to stop the marriage of the heiress Ann (Anna Palk) to the older asshole pop star (Maurice Kaufman) that she's been searching for. Fury sings the theme song twice, "Once Upon A Dream" (a #7 hit) in an airport, and "Gonna Paint The Town" (in a car). His best song is the Buddy Holly-style "I Think You're Swell" sung in a plane. I also like Helen Shapiro singing "I Could Cry My Heart Out" at The Lotus Club (with Asian females) and "But, I Don't Care." Club goers do the twist and the camera zeros in on asses, as Shane Fenton sings "It's Gonna Take Magic" (until Billy takes over the lead), then Jimmy Crawford (who has white



PLAY IT COOL

hair) sings "Take It Easy." The Fentones wear pin stripes and Crawford's band wears prison uniforms. Danny Williams (the British Johnny Mathis) sings "Who Can Say" and Bobby Vee sings the non hit "At A Time Like This." Some gags are about taxes, authority figures, high class twits and drugs and the N.M.E. is read. Band members include Michael Anderson Jr. and one guy who looks about 12. Various comic actors show up including Dennis Price as Ann's father Sir Charles. Allied Artists released The Anglo American production here in '63. Palk was in THE SKULL (65), THE FROZEN DEAD (66) and other horror movies. Deutsch also produced the Dave Clark Five movie. Fenton became more popular in the 70s as Alvin Stardust.

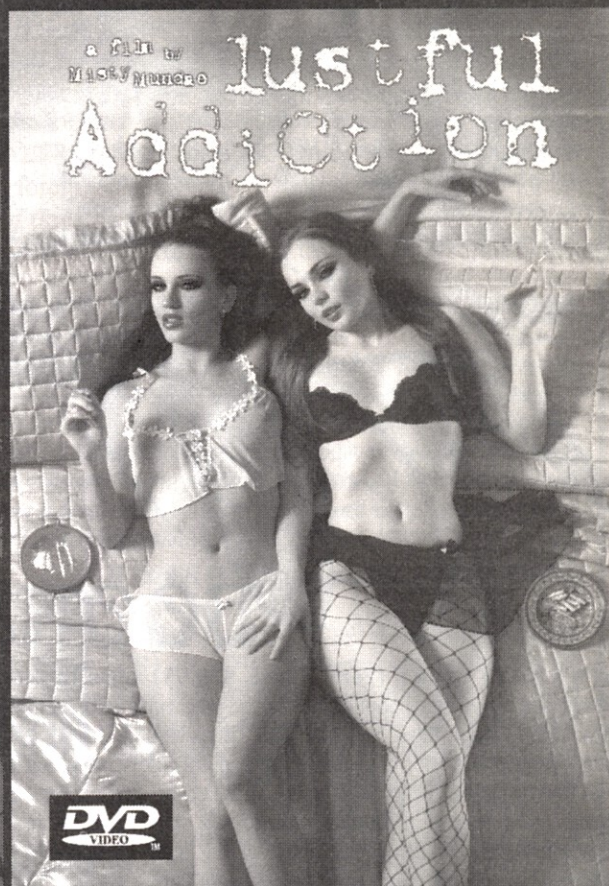
I'VE GOTTA HORSE (64) P/D Kenneth Hume, S Ronald Chesney, P Larry Parnes

In his second movie (this time in color) Billy Fury plays himself. He buys a race horse named Armitage and falls for Jo Jo (Amanda Barrie), the cute assistant with a cool haircut to his manager Hymie (Michael Medwin). Billy sings "I Like Animals Better Than People" (three times!) - once to kids in a pet shop, the theme song, and others. When Armitage dies he sings "Somebody Tell Me Why" on the beach. The Gamblers back him during a rehearsal and do "I Cried All Night" on their own and Jo Jo sings "Why On Earth Get Dressed Up For A Man" while wearing a pink dress. The Bachelors ("a lot of nutty Irishmen") were much more successful in America than Fury. They do "He's Got The Whole World In His Hands" and a ballad while wearing cowboy suits and riding horses. Characters also dance and sing other forgettable songs. With Peter Gilmore as Jock, Bill Fraser and Marjorie Rhodes as Mr. And Mrs. Bartholomew, and Jon Pertwee. Most of them were also in CARRY ON movies. Decca released a soundtrack LP but nobody bothered to release the family-oriented movie here. Hume also directed GO GO BIG BEAT (65). Medwin, who looks like Tony Blair, later produced O LUCKY MAN. Fury (aka Ronald Wycherley), from Liverpool, was probably the best looking of the early Brit pop idols and had hits up until '66. He had gone to school with Ringo and the (Silver) Beatles had auditioned to back him on a tour. He died of a heart attack in '82 during a brief return to the charts. He was only 42.

PV

go retro

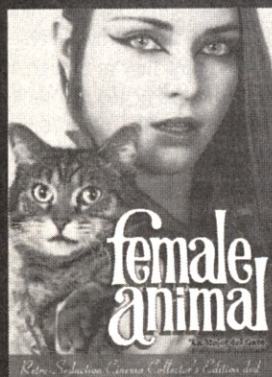
Retro-Seduction CINEMA



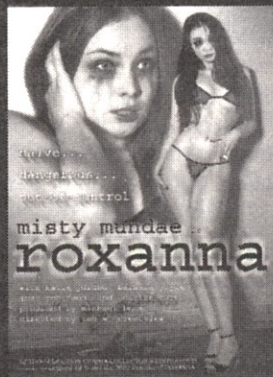
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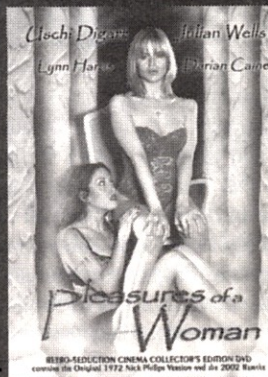
OTHER RETRO-SEDUCTION FILMS!!!



Female Animal
directed by Jerry Gross



Roxanna
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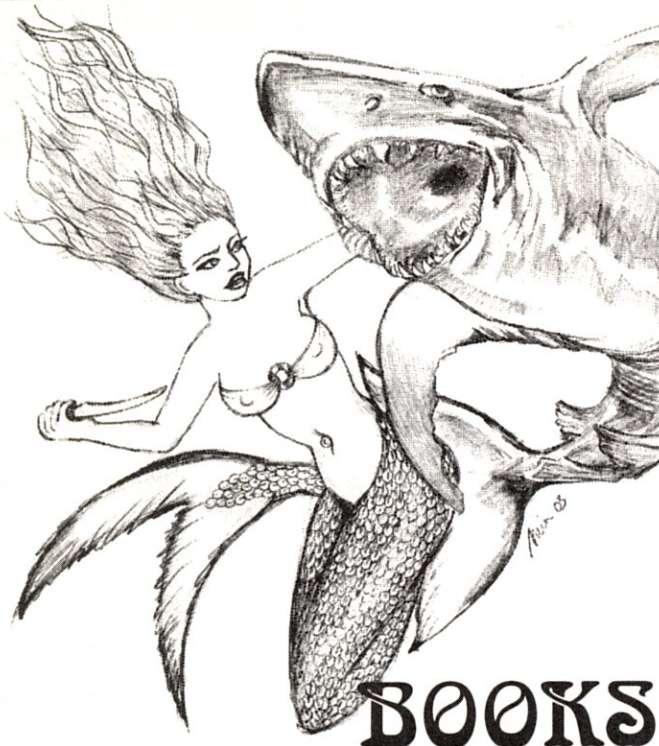


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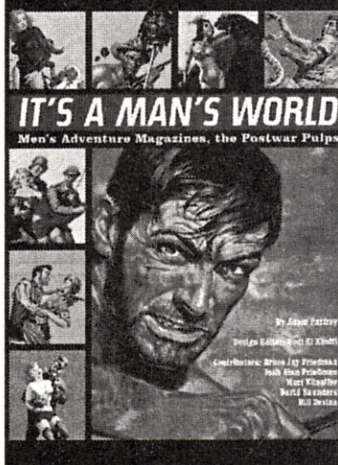


IT'S A MAN'S WORLD (Feral House, \$29.95) Adam Parfray

There once were many popular newsstand magazines with titles like All Man, Man's Peril, Rage, Stag and War. This awesome deluxe 290 pg. book reproduces 100s of beautifully drawn full color covers that make old horror comic covers seem tame. These covers are exciting, imaginative, sexy, surreal, nightmarish, disturbing, very racist, and in many cases unbelievably demented. Some of the many sadistic Nazi covers make ILSA movies seem tame. Some themes are American history, war, the Cold War (Castro burns a woman's breast with his cigar), and war against nature (see the original Weasels Eat My Flesh! art). Several pages are devoted to decapitation covers, evil Arabs, and doomsday scenarios. Articles about and by some of the best artists and the memories of former men's magazine editor Bruce Jay (father of Drew) Friedman are also fascinating. The price is a bargain, so buy a copy!

HI THERE BOYS AND GIRLS! (Uni. Press Of Mississippi) Tim Hollis

A lot of research went into this important 360 pg. pop culture book. You can look up every TV market in all 50 states and learn about the once loved local kids shows hosts there that usually showed cartoons (Popeye were the most popular) or Our Gang and Three Stooges shorts while dressed as clowns, cowboys, train conductors, sea captains or elves and sometimes talked to puppets or dummies. Details of lucrative franchise shows like BOZO and ROMPER ROOM are here too. Hollis (who writes corny puns that rival Forry Ackerman's) explains how complaints about violence and the high commercial content led to an FCC ruling which more or less ended local kids shows in the 70s. He totally sidesteps the bigger controversy over racism in old cartoons and shorts though. I'd like to know more about Greensboro, NC's Old Rebel and if local Bwana jungle theme hosts had black native sidekicks. See upress.state.ms.us. Now how about a book about local pop music shows!?



BUBBLEGUM MUSIC IS THE NAKED TRUTH (Feral House, \$19.95) Kim Cooper, David Smay

I thought it might be a stretch to do 330 pgs. on a late 60s top 40s fad, but this is a fun and informative look at often great (mostly 60s and 70s) music aimed at the LCD (kids). Topics include Saturday morning TV shows, the psych, glam, punk and new wave connections, the Colgems, Buddah and Super K labels, Euro Japanese and Mexican pop, who sang Crazy Elephant's amazing "Gimme Gimme Good Lovin'" cereal box records, and merchandising – lots of merchandising. If you think of Hanson, The Spice Girls and Britney as more recent Archies it all makes sense. Some of the many worthy writers were Jake Austin, Peter Bagge, Keith Bearden, Chuck Eddy, Mike Saunders, Gene Sculatti, Greg Shaw, Jack Stevenson and J. R. Williams.

MONTE HELLMAN HIS LIFE AND TIMES (McFarland, \$35) Brad Stevens

We published a good interview with Hellman in PV # 25 but in this 212 pg. book the cult director talks candidly about everything he directed, almost directed, started directing or worked on. The number of aborted or half realized projects provides a good look at the reality of Hollywood and should be read by anyone interested in a career in directing. Stevens thoroughly examines the themes and characters that run through even the extra footage for Roger Corman productions and provides much new info about the early days of Jack Nicholson's career. This is the first book to refer to Abel Ferrara's NEW ROSE HOTEL as a masterpiece (Stevens also wrote a book on Ferrara).

DRIVE IN DREAM GIRLS (McFarland, \$38.50) Tom Lisanti

Lisanti has made it his mission to find and interview every actress who was in Elvis and beach party movies. This worthy 350 pg. follow-up to his Fantasy Femmes Of 60s Cinema (PV #35) has 20 career interviews. I enjoyed learning more about SHINDIG regular Donna Loren, Arlene Martel from THE GLASS CAGE, Sue Casey (SWAMP COUNTRY), Hillarie Thompson, typed as hippy chicks after MARYJANE, and "red haired gasser" and former Miss Scotland Quinn O'Hara (GHOST IN THE INVISIBLE BIKINI). Most had brief careers and some were only in a few movies (Andrea Dromm, Vitina Marcus). 30 briefer chapters are on other screen beauties including Jackie DeShannon, Pat Priest, Bobby Shaw and Nancy Czar. Some are now grandmothers but others died young. Lisanti knows a lot but must not be a Yarbbirds fan or he'd know that blonde Mary Hughes was immortalized in song as a girlfriend of Jeff Beck. He also wrote Film Fatales: Women Of Espionage Films (PV #37).

NORSKE FILMDIVAER I HOLLYWOOD (Samlaget) Niels Petter Solberg

We ran Niels' interviews with Julie Ege, the late Greta Gynt, and Anna-Lisa, all Scandinavian actresses who worked in American and Brit films and now they're in a great looking hard cover book (in Norwegian). It sure has better and slicker pictures (some in full color) than PV issues. The other three actresses are Greta Nissen (THE SILENT WITNESS), Sigrid Curie (MARCO POLO), and Vera Zorina (See obits). The publisher is at Box 4672 Sofienberg, 0506 Oslo, Norway.

REEL PORTRAYALS (McFarland, \$39.95) Michael G. Stevens

This is similar to Who Played Who in the Movies (from 79) but is bigger (420 pgs.) better and more detailed. You can look up 640 presidents, kings, queens, dictators, biblical figures, inventors, writers, thieves, killers and movie stars and find out everyone who played them in sound films from around the world. I figured that Jesus and Hitler

would be the ultimate actor roles but Napoleon is the historical figure portrayed in the most features. English language screen Napoleons include Claude Rains, Herbert Lom, Eli Wallach, Brando, Steiger, and Dennis Hopper. The index can lead you to the fact that Charlton Heston has played (among others) Marc Anthony, Buffalo Bill, El Cid, Henry VIII, Andrew Jackson, John The Baptist and of course Moses. Stevens died while working on this book.

THE GOREHOUND'S GUIDE TO SPLATTER FILMS OF THE 1980s (McFarland, \$32.50) Scott Aaron Stine

This 390 pg. follow-up to Stine's similar book on 60s and 70s movies (PV #34) is another worthy guide with informed reviews that include strong opinions, humor and more common sense than usually found in books about gory horror movies. Many Euro films are listed by their original titles but titles are cross referenced. The rating symbols are gone this time but have been replaced by a first: little dogs for movies with scenes of animal cruelty (in various mondo and cannibal movies) and ambulances to denote real surgery or autopsy footage. Also with a thorough index.

LAND OF A THOUSAND BALCONIES (Headpress, \$19.95) Jack Stevenson

29 of Stevenson's articles make up this 190 pg. book. Topics include The Strand in S.E., alternative cinemas and festivals in Europe, the birth of midnight movies, the history of camp, 3-D movies, movie gimmicks, and director's Jon Moritsugu, John Waters and Sid Pink. I think my favorite chapter is on the history of Scopitones but it's all good stuff. I've been reading and reviewing Stevenson's books and publications since his ground breaking self published Pandemonium in the 80s.

FLESH AND BLOOD COMPENDIUM (Fab, \$29.99) Harvey Fenton

Fenton published 10 issues of Flesh And Blood then started Fan Press. This Heavy 540 pg. book is a best of with interviews with Meyer, Franco, D'Amato, Freddie Francis, Jose Mojica Marins, Fred Williamson, Marco Ferreri, Peter Jackson, Bigus Luna, Tinto Brass, Gerard Damiano, Harry Kumel (DAUGHTERS OF DARKNESS), and Richard Stanley (DUST DEVIL). Features are on Jack The Ripper, Manson, Burroughs, censorship, and porn, lots of porn. There are many reviews, many uncensored illos, some in full color, and an I SPIT ON YOUR GRAVE cover.

SLIMETIME (Headpress \$24.95) Steve Puchalski

Slimetime was Puchalski's always green 80s fanzine. I wrote up this comp book back in PV #24 but this larger (380 pgs) improved new version is updated with 150 more reviews that appeared in other publications from roughly the same time period. The main alphabetical section is followed by shorter ones on biker, drug and blaxploitation movies. Great stuff and fun to read. My only complaint is that some of the illos look like copies of Xeroxes of copies.

TURN OFF YOUR MIND (disinformation, \$19.98) Gary Lachman

This book (subtitled The Mystic Sixties and the Dark Side Of Aquarius) looks at Manson, Altamont, Leary, Burroughs, Ginsberg, Crowley, Tolkien, and various maniacs, trendsetters and gurus. Read about Jayne Mansfield's involvement with Anton LaVey and why he was a FLASH GORDON fan. The potent Beatles/Stones/Beach Boys/Donovan... LSD mix is also examined, but Dylan is oddly absent. One photo reminded me of a line in HOUSE OF 1000 CORPSES: "Those Manson girls were hot!" Lachman, who writes for many publications,

is aka Gary Valentine of Blondie. 430 pgs.

THE BAD MIRROR (Creation, \$12.50)

Doing a sampler book with 19 articles by various writers from all of Creation's books (we sell many of them) is a good idea and this is at a bargain price (especially for an import). Chapters cover movies about drugs, freaks, girl gangs, porn, psychos, Satanists, vampires, and cannibals. Jack Hunter co-wrote the first Creation Book (Killing For Culture) and the chapters here on FREAKS and Koji Wakamatsu. He also edited the newest book in the series - Search And Destroy (on Nam films). Other authors include David Kerekes, Jack Stevenson (John Waters' interview), and Jim Morton (on CHARLIE'S FAMILY). 390 pgs.

HIGH ON THE HOGS: A BIKER FILMOGRAPHY (McFarland, \$35) David Stidworthy

58 biker movies (including some nudies and very obscure titles) are covered in 214 pgs. It goes back to THE WILD ONE (54) but only up to '72 so there's no NORTHVILLE CEMETERY MASSACRE (and no foreign titles). I learned interesting info about newsworthy real biker scandals and some of the directors and stars and there's a lot of plot detail, but it seems like there should be more about the motorcycles. And this book really could have used an active editor.

SLASHER FILMS (McFarland, \$65) Kent Byron Armstrong

Over 250 movies from 1960 (PSYCHO and PEEPING TOM) to 2001 are covered with credits, way too much plot description, and brief opinions. There was much to deal with in 40 years but there are many notable (to me anyway) omissions. Armstrong leaves out movies with supernatural elements (fair enough) but includes the CHUCKY movies (!). Argento is well represented but this leaves out many Italian titles. There's really nothing new here.

THE AMERICAN STATE FAIR (Nelson, \$29.95) Derek Nelson

This fascinating book looks at state fairs from around the Civil War until the 1950s and beyond. The many excellent illos include beautiful posters and postcards. Annual fairs always featured live-stock, produce and the latest farm technology, but also had horse and car races, airplane stunt shows, demolition derbies, rodeos, and music. Head on collisions of actual steam engines were once popular "planned catastrophe" shows! Ads hype appearances by Jimmy Dean with "Little Joe of BONANZA," Eddy Arnold with "Festus of GUN-SMOKE," and Frank Sinatra Jr., Pat Boone and The Baja Marimba Band. Carnival midways still have thrill rides but used to feature peep shows (where many saw motion pictures for the first time), Little Egypt "cooch" shows, and sideshows. A chapter on the history of real (and very fake) freak show attractions includes wild men or gorilla men (often called Congo or Bosco), once popular at (often) segregated fairs. I witnessed the last days of sideshows (and The James Gang) at the huge Ohio State Fair. I remember locals aggressively urging you to pay to park on their front lawns. I found this '99 remainder at an Atlantic Book store.

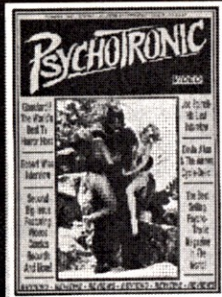
We also received: DOUBLE FEATURE CREATURE ATTACK (McFarland, \$30), Tom Weaver's Attack Of The Monster Movie Makers and They Fought In The Creature Features books (both reviewed here) combined in one lower priced softbound volume with a total of 43 interviews.

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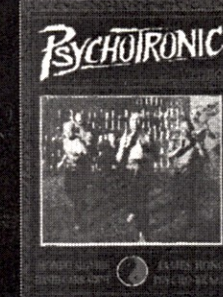
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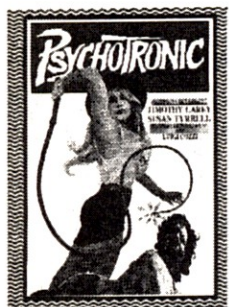
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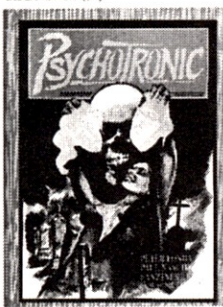
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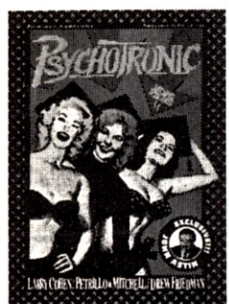
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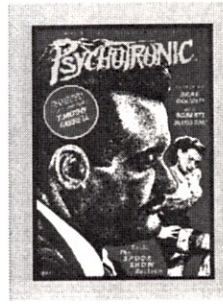
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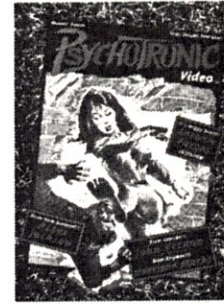
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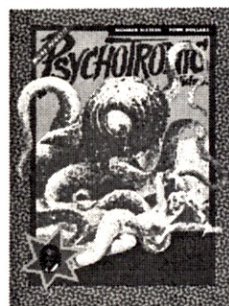
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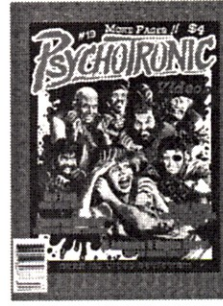
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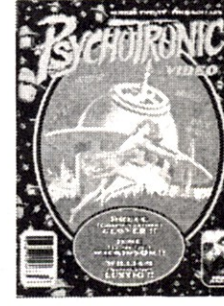
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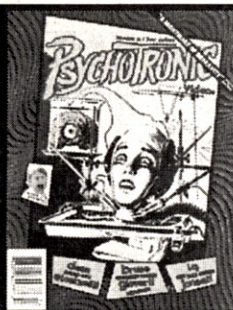
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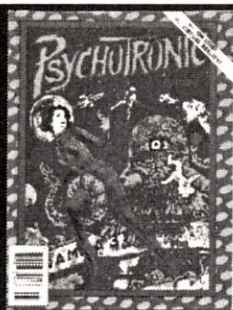
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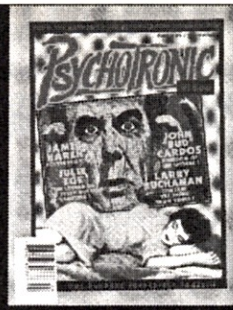
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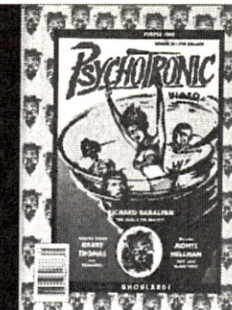
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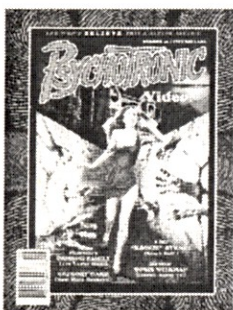
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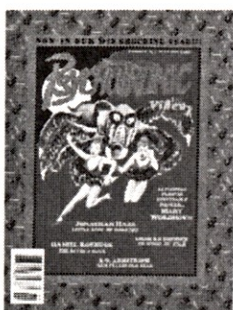
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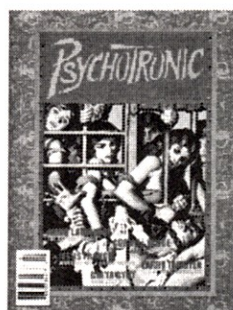
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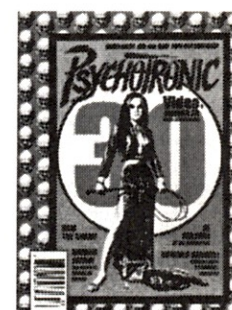
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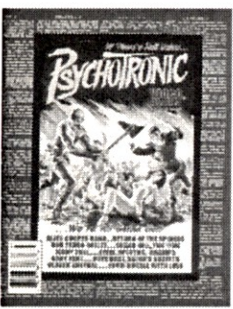
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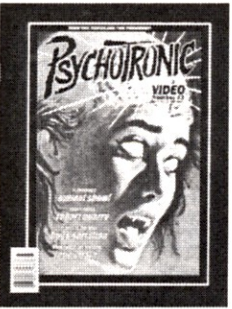
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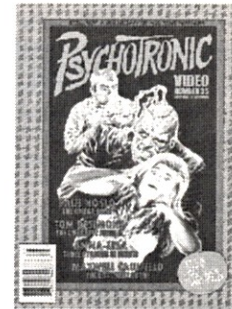
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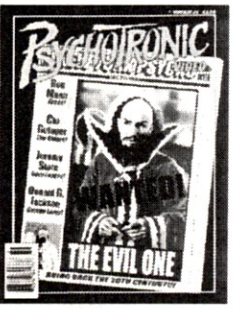
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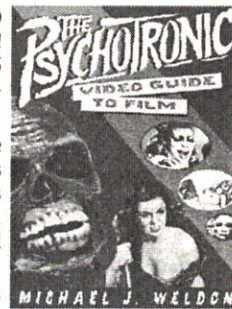


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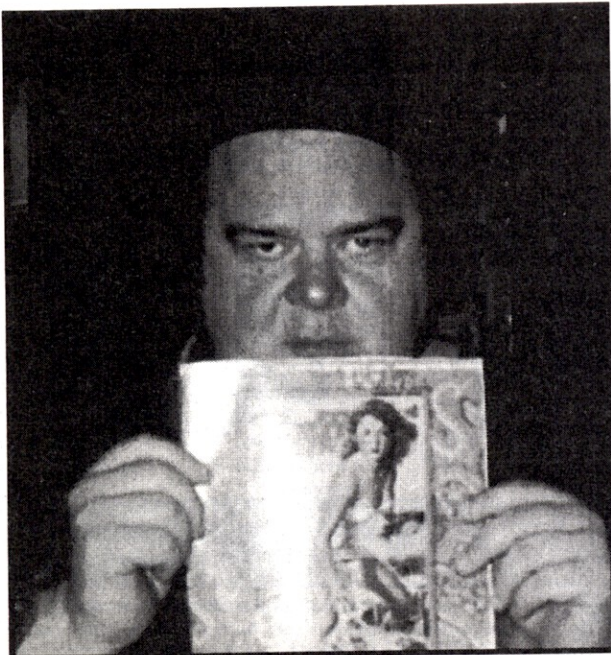
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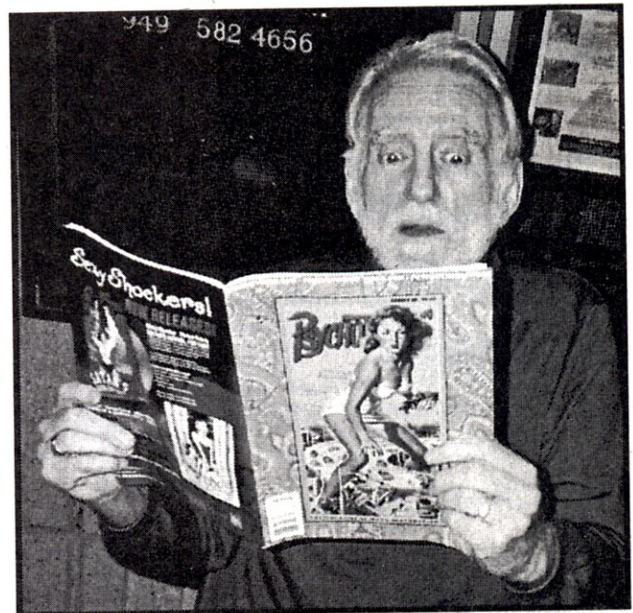
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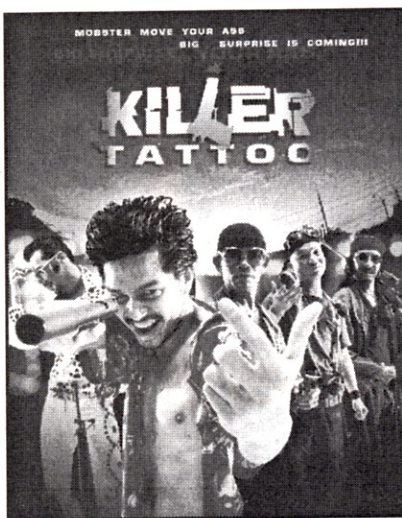
THE DAMNED AND THE DEMENTED!

By Art Black

The *Far East Film Festival* in Udine, Italy, is renowned as one of the most cordial and enjoyable Asian fests in the world, attracting stellar films and guests. This year's affair was marred by SARS, forcing the organizers to cancel the invites for all visitors from Hong Kong, China and Taiwan. Nonetheless, the event was a blast, attended by notable filmmakers from Korea, the Philippines and Japan, and featuring, in addition to many excellent recent releases, a series of Korean films from the 1960s and a retrospective of the work of celebrated guest Teruo Ishii, the "King of Cult." It was a blast to catch Ishii classics like the surreal **WIND-UP TYPE** and the banned **HORROR OF THE MALFORMED MEN** in Udine's superb *teatro* on the Viale Trieste, and to attend the daily panels and nightly parties. Truly one of the best-organized and most enjoyable festivals I've ever attended. Some fest-goers suggested that this year's roster of new films left something to be desired, considering that 2002 was not the strongest year for Asian releases. I certainly didn't hear that criticism about NYC's *Asian Films are Go!* festival, compiled by the cultural bloodhounds at Subway Cinema. An absolutely first-rate lineup of (mostly) new releases, this was their strongest fest to date, featuring the very finest that Asia has to offer. If you missed it, the synopses at www.subwaycinema.com serve as a one-stop DVD buyer's guide. Shortly after the Subway series ended, the *Heroic Grace* traveling film series hit NYC, documenting everything from the silent days of Shanghaiese martial arts serials straight through to the present, with a heavy emphasis on the Shaw Brothers re-releases from Celestial Pictures. I'll be talking about many of the Shaws DVDs in future columns, but this issue let's start with films from Thailand, frequently cited as the newest hotbed for genre cinema in Asia. Udine exhibited one Thai film this year, the horror flick **999-9999**. A fairly rote body-count film, made in very slick western style with a cast of *luk kreungs* ("half-children" of mixed race, Thai + western), it's moderately engaging and features a few highly entertaining and creative deaths – just about what you'd expect from an old-fashioned slasher flick. *Asian Films are Go!* included the far more enjoyable **KILLER TATTOO**, a freewheeling action comedy with blood, guts, chases, gunfights and explosions galore, and a deadpan sense of the absurd that's been largely absent from the low-budget screen since the heyday of HK gangster cheapies... One Thai film readily available on Domestic DVD, from Plexifilm, is the pseudo-documentary, demi-narrative **MYSTERIOUS OBJECT AT NOON**. Beginning as a travelogue of sorts, it was shot in B&W on a shoestring in various locales throughout Thailand. Along the way, western-educated director Apichatpong Weerasethakul persuaded locals to weave new threads into his evolving storyline, resulting in a nonlinear narrative that reveals much about the individual storytellers – and filmmakers. Mixing fiction with autobiographical fact, the internal fable bounces from hope to despair, from death to rebirth and from stone cold reality to supernatural flights of fancy. The film gradually begins to focus more on the fiction, including scenes of villagers telling their version of the story in a play format, before losing interest in the story and becoming once more a travelogue, to the extent of capturing the crew lazing about, before ending when the camera breaks... Also available on US home media is **BANGKOK DANGEROUS**, the directorial debut from the tag-team of Danny and Oxide Pang, the HK-via-Thailand twins responsible for recent genre hit **THE EYE**. A hyperstylish gangster flick that borrows heavily from Hong Kong films – particularly those of John Woo and Wong Kar-wai – **BANGKOK DANGEROUS** plays out as a series of boldly colorful action set-pieces. The lead is a deaf-mute, resulting in a welcome lack of dialogue; in

the present he drifts through Bangkok girlie bars and Thai boxing rings; in flashback we see his evolution as a hitman, including a job in, where else, Hong Kong. The overall story arc is woefully conventional (betrayal and vengeance, tragic love), but the energy, wit, style and great soundtrack make for a healthy payoff... Oxide Pang also directed the last chapter of **BANGKOK HAUNTED**, a triptych of alleged horror stories tenuously linked by a weak central device. Pisuth Praesaeng-iam directed the first two tales, long on atmosphere but desperately short of plot and slow-moving. I didn't even bother finishing the first chapter and fast-forwarded through the second. Pang's tale is stylish and well-made, but ultimately rather pointless. The film is available on DVD from Hong Kong... **SIXTYNIN9** was an award winner a few years ago at the HK Film Fest, and subsequently appeared on a largely ignored HK VCD from Edko. Made in 1999, it's a clever, low-budget black comedy backgrounded by the Asian economic downturn, concerning an unemployed woman who dreams of suicide. When she is accidentally delivered a box of money (the 6 on her apartment door has slipped and become a 9), the bodies begin to accrue. Includes a hitman with a mom fixation and death by manicuring mishap. Clever and inventive, with suspense that's more Chuck Jones than Alfred Hitchcock, the film was the second from writer-director Pen-ek Ratanarung, who studied at NY's Pratt Institute; his next project is set to star Tadanobu Asano, with cinematography by Chris Doyle.

TEARS OF THE BLACK TIGER, the directorial debut of screenwriter Wisit Sartsantieng, has been released on Thai DVD, Hong Kong VCD, and in England on region 2 PAL DVD. (Miramax supposedly owns the domestic rights, so you can assume it will never get a US release.) If you thought the American western was a thing of the past, you're right – the genre has migrated east, far east, and morphed en route with the melodramatic weepie, resulting in a bizarrely kitschy, campy pan-genre satire so slick and insanely colorful it'll scorch your walls with atomic shadows. Rightly compared to Seijun Suzuki's pop-art pastiches, it features fashions straight out of the 1940s, a cartoonish villain with a pencil-thin mustache, and Thai folk songs woven into a marvelously overwrought musical score that blasts a hole through both John Ford and Sergio Leone. Willfully silly (with a straight face), the plot centers on solemn outlaw and ace marksman Dum, who double-crosses his gang after meeting up again with his childhood love Rumpoey, leading to bloody gunfights – make that bazooka fights – and a few brief, shining moments of gleeful gore. The film was produced by successful music video/commercial/film director Nonzee Nimibutr (NANG NAK); previously Sartsantieng wrote Nimibutr's first feature, **DANG BIRELEY'S YOUNG GANGSTERS**, one of



numerous movies currently available on PAL DVD direct from Thailand. Featuring some of the same actors who would later in appear **BLACK TIGER**, it takes place in the late 1950s/early 1960s, and was not only Thailand's top-grossing local film to date upon release in 1997, but winner of the national awards for Best Picture, Best Director, Best Actor, etc. One of the key themes is the emulation of American pop culture, including James Dean and Elvis (KILLER TATTOO includes what might be a running satire of this element of the film), although the young criminals actually despise Americans, embodied by US soldiers who shag the local girls and swagger like they own the town. Based on a true story (as recounted in the book **THE MAFIA ROUTE**, the memoirs of one of the participants) the film follows the rise of minor gangster Dang and his best buddy as they join a crime family, develop a rivalry with two psychotic gunmen, and flee Bangkok to help set up a casino in a more lawless area. There they are forced into an alliance with the two psychos, but soon enough, it's time for assassinations, gunfights and revenge. The period atmosphere and camaraderie among the young thugs are nicely evoked, and the action is effective, particularly the dramatic final showdown. The DVD is letterboxed, with non-programmable electronic English subtitles... Nimibutr's third feature, **JAN DARA**, is available on all-region DVD from Hong Kong. Based on a popular erotic novel written by a local journalist under a pseudonym, the film stirred up controversy when the Thai film

commission insisted on cuts to the explicit sex scenes. The story is a surprisingly shallow attempt to depict social injustice and sexism in Thai society. HK starlet Christy Chung, currently expanding her resume as a transnational actress, learned Thai for her role, although frankly, nobody's going to be watching this for her pronunciation. In a role somewhat reminiscent of Tony Leung in *THE LOVER*, Chung sheds her, um, inhibitions and reveals all. Recommended if you haven't gotten enough naked Christy pics off the internet.

Director Chatrith Chalerml Yukol, aka Prince Yukol, is one of Thailand's most important and respected filmmakers. Both his parents worked in the film industry (mom owned a production company), and Yukol studied at UCLA, where he rubbed elbows with the likes of Coppola and Polanski. Debuting as a director in 1972, he gradually moved away from pure entertainment pics and went on to help spearhead Thailand's 1970s new wave of socially conscious films. His 1983 masterpiece, *THE GUNMAN* ("Mue Buen") is my favorite Thai film to date. Beginning with a (dark) one-shot credit sequence from a killer's POV — riding up to a club on a motorcycle, entering, shooting a man dead and riding off again — it veers immediately into a mildly comic interview sequence before settling into a gritty and naturalistic tone paralleling HK's new wave, couching social commentary in the form of cynical, existentialist genre filmmaking. The "good" guy is a vicious but cowardly cop, the Black Hand, who puts on a black glove when he knows he's not going to bring a criminal back alive, while the "bad" guy, a contract killer, can't get a decent job because he lost his leg in the war. The killer's wife remarried while he was in a prison camp in Laos, and he now works a day gig in a barber shop to support his epileptic child. The characters are artfully drawn, the acting and direction superb, with accomplished action and suspense sequences and an exceptional sense of time and place, of cops and criminals prowling the canals and backstreets of an economically depressed Bangkok. The DVD is letterboxed, with original theatrical subs and a vertically stretched image... Prince Yukol's 1993 film *SALWEEN* (also known as *THE GUNMAN II*) won Thailand's annual Film Awards for Best Picture, Best Director, Best Actor, and more. Co-written by Yukol and Stirling Silliphant (!), it takes place against the background of ongoing warfare between Burmese soldiers and the secessionist military underground fighting for an independent Karen state. A new young police chief inherits the dangerous territory on the Thai side of the border, running up against a murderous cop ("the Butcher") who thinks execution is the only valid response to crime. After bonding in a war incident, the duo are forced to cross the Salween river into Burma to bring back a wanted murderer. Their fight back to Thailand is complicated by the fact that the murderer is the son of the area's richest teakwood merchant, and in addition to the roving mercenary troops, dad has hired an expert assassin to take out the Thai cops. Clearly influenced by *RAMBO* and *APOCALYPSE NOW*, it's a rousing action film that pits dedicated men against equally committed enemies without painting any of the main characters in purely villainous shades. The DVD is fullframe with a somewhat soft image and the night scenes are hard to distinguish. The original theatrical subtitles are high in the image... **MONRAK**

TRANSISTOR was Thailand's candidate for last year's Best Foreign Film Oscar. Needless to say, it lost. A good-looking film with solid production values, it has been released on Thai DVD with (occasionally hard to read) original theatrical subs penned by Tony Rayns. Based on a popular novel, it starts well with prison guards forcing an inmate to shit out a gold chain he swallowed to hide the evidence of his crime. One of the jailers proceeds to narrate the sad story of how poor, innocent Pan wound up in prison. Seems he was in love with sweet Sadaw, and together they had a little girl, but Pan pursued his dream of becoming a singer, and their lives quickly plummeted downhill. After winning a singing contest, Pan scored a gig with a traveling troupe, only to find that his job was to clean up after the stars and perform menial chores. Naturally, one day the lead singer failed to show up, and at the last minute Pan filled in, capturing the audience's collective heart. The most

intriguing aspect of the film is that every moment of success and happiness leads directly to tragedy, and Pan's breakthrough performance ends up with him on the run for murder. (The film is in fact dedicated to murdered singer Surapol Somkatcharoen, several of whose songs appear on the soundtrack.) Beginning as a cute love story, peppered by Thai folksongs with minor nods to Bollywood choreography, the story changes course early on and the bulk of the film consists of the two leads pining for one another as they endure mounting hardships. The performances are charming, particularly Sirayakorn Pukkavesh as Sadaw, who at one point recognizes that she has been dumped and finds herself a new boyfriend. His job is to perform live translations of "foreign" films for the local audience. His assignment? *TEARS OF THE BLACK TIGER*.

KRAI THONG, available on HK disc, is certainly a bad movie, but one I enjoyed quite a bit. Beginning as a local version of *JAWS*, it takes a turn for the wacky about halfway through, when we discover that the giant, killer crocodile that has been decimating local villages is in fact a shape-shifting demigod who lives in an underwater cavern — and he's horny for humans. It's up to uber-macho croc-killer Krai Thong to rescue his kidnapped sweetie from the subterranean lair, if he can keep his philandering hands off the cavern's other beauties. A deadly serious melodrama, *KRAI THONG* is both stagey and enjoyably goofy, not to mention an eye-opening illustration of Thailand's moral mindset. The 18th century tale by King Rama II has been the basis for at least one other hugely successful Thai film, as well as a Cambodian version... **SNAKER**, on HK DVD, is touted as a Thai film but is in fact a retelling of *THE SNAKE KING'S CHILD* from 2001, one of the first major Cambodian



SALWEEN

releases since the Khmer Rouge literally killed the local film industry in the latter half of the 1970s by imprisoning, torturing and executing much of the country's artistic talent. An enormously cheesy and ridiculous love story between a village woman and a talking snake that shoots lasers out of his eyes, *SNAKER* achieved notoriety in part due to its scenes of local soap star Om Portevy writhing in a love embrace with a (real) giant serpent. Following the sex scenes between the happy couple — soundtrack by a tender love song — her jealous husband enacts a bloody abortion, but the fetus escapes and grows up to be a Medusa girlchild with snakes for hair, effected by literally gluing snakes to a cap worn by teen newcomer Pich Chan Barmey. Includes mondo scenes of snakes being killed, as well as VHS artifacts from the source material. The popular story has been filmed several times before, perhaps most notably as the lost 1960s classic *THE SNAKE KING*.

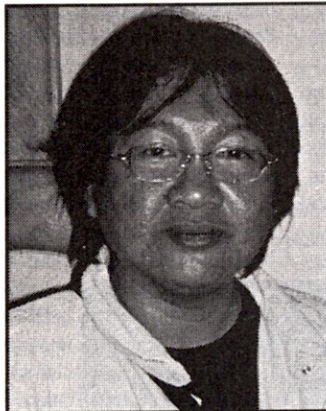
Another version (probably made in the early 1970s), *THE SNAKE GIRL*, is available on HK VCD, although the copy I saw is a fullframe, subtitled Ocean Shores print on bootleg mainland Chinese VCD, dubbed in Mandarin with Chinese credits and a misleading pic of Anthony Wong on the cover (he's not in the film). The acting and filmmaking are pedestrian at best, and the beginning is a chore to sit through, although it picks up when a bound girl is tossed into a bit of snakes. Naturally she takes a serpent for a lover, and before you know it, we've got another baby girlchild with a secret under her hat. Once the title character finally appears, she's basically a dumb blonde version of Tarzan, allowing for weak comedy scenes. Disc two includes all the money shots, including animal slaughter (live snakes halved and a rabbit beheaded/dismembered), disturbing real scenes of ritual self-mutilation (spikes through cheeks, sliced tongues), as well as Medusa sans hat and the ultimate revenge of the snakes. **MYSTICS IN BALI** is one of the amazing rarities from England's superb Mondo Macabro label. Largely plotless, it centers on an "American" researcher (played by a German tourist enlisted by the filmmakers due to her *superior acting ability*) who convinces her local boyfriend to introduce her to a *leyak* (witch) at midnight. The girl is subsequently possessed, and her head and dangling guts — sans body — begin darting about on nocturnal missions, like, oh, sucking a fetus right outta its momma during demonic cunnilingus. Naturally there's also a good sorcerer, and it all culminates in a supernatural showdown complete

with ultra-cheap fx and colored lights. Made on a shoestring and including scenes of local rituals as well as characters vomiting rats and turning into snakes, it was based on a popular book and directed in deadly earnest without a hint of intentional comedy (making it all the funnier) by H. Tjut Djalil (*LADY TERMINATOR*). The DVD includes terrific extras including a Djalil filmography, an essay on "How to become a *leyak*," and the fascinating 24 minute documentary *FANTASY FILMS FROM INDONESIA*, providing interviews with numerous major players (including Barry Prima) and a detailed history of the genre and its connection with the Indonesian horror comic industry.

THE BLOOD DRINKERS ("Kulay Dugo Ang Gabi" aka *THE VAMPIRE PEOPLE*) from 1966 was based on a popular Filipino horror comic series, and has been released on DVD as part of Image Entertainment's commendable *BLOOD COLLECTION*. Made in the Philippines by director Gerardo DeLeon, *BLOOD DRINKERS* features an entirely local cast in a surprisingly avant-garde and moody vampire flick shot in a mélange of color + black and white + tinted scenes. Stylistically, it mixes elegant atmospherics on par with the best Euro horror with all the familiar tropes of low budget B filmmaking: a bald doctor (impressively played by Ronald Remy) and his bevy of assistants – including a dwarf, a hunchback, a young beauty and a stern, old woman in black – slaughter locals in an attempt to resuscitate the doc's gal. Dubbed in English, it features western vampirism, Filipino love songs, rubber bats, and a voiceover to tie together the disparate plot elements. Also included are "lost scenes" that were cut from the English language prints (some new scenes, some alternate versions) and best of all, a commentary

track from producer Sam Sherman, who provides intriguing anecdotes about the formation of Independent International Pictures and the film's connection to Elizabeth Taylor and Charlie Chaplin! The print runs 86 minutes; Sherman's commentary ends at about an hour. **BRIDES OF BLOOD**, also part of the *BLOOD COLLECTION*, was the second of the Filipino "Blood Island" flicks.

Directed by DeLeon and his protégé Eddie Romero (the two previously collaborated on the first Blood Island flick, *TERROR IS A MAN*), it was made in 1965 and distributed in the US in 1968. This time around, the leads are westerners, headlined by John Ashley and Beverly Hills. Sequestered in a remote island mansion, they are surrounded by a supporting cast of lovely, sarong-wearing, hut-dwelling locals who are murdered one after another by a mutant vegetable man, spawned by Atomic tests in the Asian isles. Featuring killer plants, a midget, an attack-butterfly, a big-haired, bosomy blonde and naked local nubile in ritual sacrifice, it's a delightful gem from the golden age of the drive-in, and the DVD includes the original *Brides of Blood* publicity reel used to promote the film, advertising a free engagement ring for every unmarried female in the audience. Also included are an essay on the film, an interview with Eddie Romero, an insert article, and 48 minutes of commentary from Sam Sherman. **MAD DOCTOR OF BLOOD ISLAND**, the third Blood Island flick, again features John Ashley among the western leads, this time with Ronald Remy as the hip, sunglasses-wearing, sideburned title character. Preceded by a intro reel in which the audience is invited to recite the *Oath of GREEN BLOOD* (samples of colored water were passed out to audiences to protect them from turning into green-blooded monsters), it jumps directly to a naked woman chased through a forest and killed by a dripping, slimy swamp thing. Ashley and co-star Angelique Pettyjohn travel to "cursed" Blood Island to track down her missing father, only to find that Remy is turning people into oozing creatures. Co-directors DeLeon and Romero pack the film with nudity, dancing natives, a wonderfully crummy monster costume and a surprising amount of gore, including graphic disembowelment, severed limbs, ripped-off heads and real animal slaughter, all while utilizing the most hyperactive zoom lens in the history of cinema. Sherman's 50-minute commentary track includes an interesting discussion of the Independent International/Brother Theodore connection. Pettyjohn, who



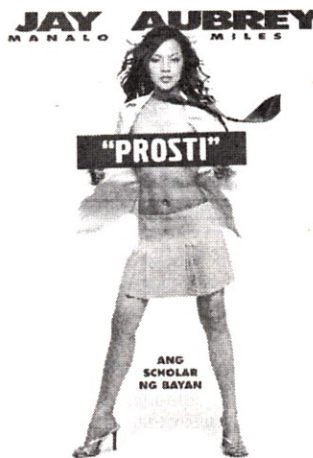
Erik Matti Photo by Art Black

has a brief and fairly chaste nude sex scene, later changed her name and entered the porn business. Ashley, initially brought to the Philippines as a hired actor, grew to love the country and it became his second home. In 1970, he established the Four Associates production company there in partnership with Eddie Romero. The company's first film, **BEAST OF THE YELLOW NIGHT** was written and directed by Romero and features Ashley as a former Japanese collaborator who is killed in 1946 and then revived by a fat, Filipino Satan, whereupon Ashley periodically becomes a werewolf-like being and kills random strangers. A bizarre mix of cheesy monster pic and would-be intellectual treatise, the film is dialogue-heavy and filled with fortune-cookie philosophical musings about the nature of man and the universe. Years after Ashley's resurrection, the locals, suspecting he is the serial killing monster, want him dead; his wife just wants him to quit acting so mopey and get back into bed. Ashley himself wants only to die, but Satan won't allow that, instead prolonging his tortured existence. A pretentious ripoff of both Sartre

and Serling, the film is an entirely unique horror oddity. Retromedia's letterboxed DVD includes a trailer, drive-in memorabilia, and a short documentary on Ashley. Interestingly, Roger Corman, who distributed Ashley's films in the US, visited him during the filming of *YELLOW NIGHT* and recognized the country's potential as a cheap film set; it immediately became the de facto backlot for New World pictures... **TWILIGHT PEOPLE** from 1972 again stars Ashley in a film co-written and directed by Romero. The original *TERROR IS A MAN* was a blatant rewrite of *ISLAND OF LOST SOULS* by H.G. Wells; here Romero returns to the same source material as Ashley is rescued at sea and brought to the island home of a scientist creating half-human/half-animal monsters – including Corman discovery Pam Grier as the badass Panther Woman. Imprisoned in a basement cave, the hilariously shoddy-looking monsters are in fact far more interesting than the cardboard humans. When Ashley seduces the doc's daughter and leads a monster rebellion, the utterly ridiculous beasts flee to the hills and learn to bond, in a sequence amusingly reminiscent of the "field trip" in *ONE FLEW OVER THE CUCKOO'S NEST* – as played by amateur actors in silly masks. Just as love begins to blossom between the species, Romero mixes in elements of *THE MOST DANGEROUS GAME* in the form of the doc's bodyguard, a superhunter tracking the missing Ashley. Watch for the overhead cable at 1:16:33 hauling the bat-man as he swoops in for vengeance...

At the other extreme of the spectrum, Udine this year featured **PROSTI**, a marvelously crafted tale of prostitutes in modern Manila. Director Erik Matti, known for gritty and stylish urban dramas, exhibits a distinct Chris Doyle influence in his choice of colors, lighting and camerawork, exploring the lives of sex workers in Madam Xedes' brothel inside a dimly lit old mansion. The performances are top-notch, particularly Aubrey Miles as Dita, the new girl who struggles to hide her profession from her schoolmates during the day, and Jay Manalo as bouncer/pimp Nonoy, who breaks the rules and falls for the delectable newcomer.

Udine this year also featured **TALKING COCK THE MOVIE**, celebrated in its native Singapore as a rule-breaking, risk-taking satire made in "Singlish" (the local hybrid language, scorned by the intelligentsia) and featuring a multi-ethnic cast including Chinese, Malays and Indians. Shot cheaply on mini-DV by husband and wife Colin Goh and Jocelyn Woo, who live in New York, it consists of a series of cheap, intermittently funny skits similar to *KENTUCKY FRIED MOVIE* or *THE GROOVE TUBE*. The phrase "Talking Cock" is local slang for speaking bullshit. **MEE POK MAN**, also from Singapore, is available on domestic DVD from KimSüm with non-programmable subs. "Mee Pok" is a type of food; the title character is a loser who works in a grimy restaurant serving local prostitutes. Infatuated with one particular hooker, he takes her home after finding her beaten, and tends to her in a tenement apartment, concealing her from a brutal pimp. The atmosphere is unbearably seedy, the filmmaking unapologeti-



cally gritty and tough, coldly exploring an increasingly sick relationship. Comix fans will be amused to see the hooker's brother, a rotten brat, wearing a "Hateball" T-shirt and reading *Eightball*.

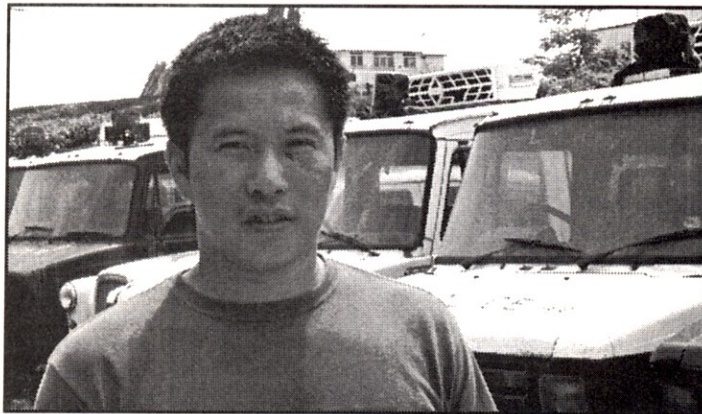
THE PERSONALS from Taiwanese writer-director Chen Kuo Fu is a small and quite enjoyable character study of a woman who advertises for a husband and endures an endless parade of oddballs (a pimp, a lesbian, a shoe fetishist, horny schoolkids) in her search for Mr. Right. Produced in 1999 and released on DVD in the US by First Run Pictures, the film consists largely of fragmentary conversations around a table in a restaurant where she auditions the candidates (one of whom is rocker Wu Bai, playing a pinball-obsessed guitar salesman). The snippets are frequently amusing, and actress Rene Liu is a wonderfully charismatic everywoman, but Chen has more on his mind than just lightweight entertainment. There's an understory bubbling beneath the surface, as Liu continually calls an unknown number and leaves sad, autobiographical messages. There's also a blind man who recognizes her voice from the days before she abruptly abandoned her career as an ophthalmologist. Eyesight features considerably more prominently in Chen's **DOUBLE VISION**, a US-Taiwan co-production financed by Columbia Tristar. Rene Liu appears once again, this time as the wife of dissipated cop Tony Leung Kar-fai, who is investigating a series of bizarre, seemingly supernatural murders (a chemical company exec frozen to death on a hot day in his 17th floor office; a woman contorted as if burned to death despite no evidence of a fire). When the Taiwanese police are unable to solve the crimes, they reluctantly bring in FBI agent David Morse to help out. The two outcasts, Leung and Morse, eventually bond while investigating a Taoist cult and together they crack the case — and then things get seriously weird and hallucinatory. The

intersecting storylines are compelling, the characterizations rich, and it's a welcome change to see actual acting from a westerner in an Asian film. HK cinematographer Arthur Wong provides exceptional visuals, available on the DVD in both rated and unrated versions; in the latter, the explosions of violence are both extreme and genuinely shocking. Chen co-wrote the screenplay with Su Chao Pin, who in addition to co-scripting the brilliant "Going Home" segment of the horror film **THREE**, associate produced and wrote the storyline for

TWENTY SOMETHING TAIPEI, an ensemble piece from 2002 about drugs, partying, sex, lesbianism, cheating, nightclubbing, unhappiness and death among urban Taiwanese youth. Available on HK DVD, it was colorfully directed by Leon Dai and produced by Teddy Chen as a sort of remake/update/sequel to his own HK tragedy **TWENTYSOMETHING** from 1994. Su Chao Pin also wrote **B.T.S. [BETTER THAN SEX]**, which he co-directed himself (with Lee Feng Bor) in 2001 after numerous other directors turned down the project due to its themes. The sole Taiwanese entry at Udine this year, it begins with a jab at Taiwanese culture for being so obsessed with Japan (a curiously self-reflexive in-joke, as Su has gone on record to state that he is a lifelong fan of Japanese comics and they inspired his style of directing and editing). The film evolves into a comedy of misfits and miscreants, centering on a youngster who has become a porn addict because he is ashamed of his oversized penis. Su fractures time and portrays events out of sequence, drifting through various interconnected stories, including a pair of cute and bubbly Japanese TV starlets leading a camera crew in an exploration of Taiwanese juvenile delinquency, and a group of bloodthirsty teens on a quest for a mythical blade. Most of the cast is comprised of famous musicians or TV stars and the soundtrack is filled with hip, modern Taiwanese music, beginning with a cover of a Flowers song during the credits. Available on HK DVD.

CHINESE CHOCOLATE, released domestically by Image Entertainment on fullframe DVD with programmable subtitles, was written and directed by the husband/wife team of Qi Chang and Yan Cui, based on Qi's original novel, *Landing*. Cui also stars (under the name Shirley Cui) as a mainland Chinese

immigrant to Toronto who finds that life in the west is not quite what she envisioned. Her husband in Canada was cheating on her, although that hardly matters since he died in a car crash on the way to pick her up at the airport. On her own, she falls into a series of unrewarding relationships with unreliable men. Meanwhile an immigrant student who arrived on the same plane from China engages in equally unsatisfying relationships with untrustworthy local men. It's to the films credit that *everyone* is a manipulator in the film — both men and women — and the characters are all using each other in one way or another. The publicity materials allude to lesbian content but that's considerably overstating the case; the only vague hints of lesbianism are in the very first and last moments of the film. Made on a tight budget in 1995 by recent Chinese emigrants Qi and Cui, the film features many of the crew members in bit roles, while the student is played by Diana Peng, a beauty contest winner and mainland TV/film star who would later gain fame in HK category III films as Pang Dan. For the record, busty sex symbol Peng is glimpsed in various states of semi-nudity and stretching a tight T-shirt, while the rather less alluring Cui fearlessly lets it all hang out... **MAINLAND PROSTITUTE** is a shot-on-video release available on all-region Chinese DVD in sync-sound Mandarin (or dubbed Canto) and no subtitles. Taking place in a small rural village, it displays a surprising amount of character in its tale of lower-class people living and plying their trades on tiny moored houseboats, including women selling their bodies (shades of **THE ISLE**). Locals and itinerant soldiers drift through, smoking opium and having their way with the title character, while her true love sits in the darkness and seethes. **A LOVE OF BLUENESS** has played numerous festivals and is available on HK DVD. Based on the novel *Performance Artist* by Fangfang, it was the fourth film directed



Bruce Lau

Photo by Art Black

by Huo Jianqi, following his hit **POSTMAN IN THE MOUNTAINS**. Interesting in concept, **BLUENESS** concerns a man who rescues a woman seemingly intent on suicide, only to have her admit that she just murdered her boyfriend and then recant when she discovers her rescuer is an off-duty cop. How much of her story is true, and how does she tie in to an older, unsolved murder? Naturally the cop falls for her as he begins to unravel her web of mystery and lies. The detached style is visually interesting but ultimately uninvolved, and I lost interest long before the resolution. **SO CLOSE TO PARADISE** was directed by arthouse fave Wang Xiaoshuai, in between his more celebrated **FROZEN** and **BEIJING BICYCLE**. Originally filmed under the title **A VIETNAMESE GIRL** and withheld by the censors for 3 years, it was ultimately recut and retitled for release. Available from First Run Features on domestic DVD with non-programmable subs, it's another unvarnished tale of criminal love. The box copy calls it noir and refers to 1940s B flicks, but in reality it's more like cinema verite — a downbeat, cynical tale of two struggling street gangsters and the Vietnamese nightclub singer they kidnap more or less by accident. Wang's harsh and edgy style is perfect for the material; there's never even the remote possibility that things are going to end happily. **A FATAL ATTACK** is a nifty, urban thriller with tense and well-crafted action and an appealing 1970s feel as heroic cops and firefighters battle smugglers, motorcycle-riding assassins, snipers, and a raging inferno in a fireworks factory full of crying kids. More of an ensemble procedural than a western-style lone hero flick, the film nonetheless contains its share of car chases, gunfights, spectacular crashes and explosions. The city provides a picturesque backdrop, mixing contemporary urban architecture with old-world allure, lending an appealing local flavor — particularly during a foot chase down alleys, backstreets and through buildings. Unfortunately it only seems to be available on bootleg mainland DVD with no subtitles and a grainy, VCD-quality image. **TOP DANGER** is one of several recent disaster films from the mainland, and personally I'm thrilled to see that director Zhang Qian is just now catching up with **THE POSEIDON ADVENTURE** and **TOWERING INFERNO**. A truck full of highly explosive chemicals

crashes and hangs off a bridge, threatening to explode and incinerate an entire city. It just so happens that this occurs during the very first day on the job for young, new Deputy Chief Lin Wei, and curiously enough, one of the witnesses at the scene is that cute girl that Lin always wanted to ask out. Now he must evacuate the city, rescue the buried ballerinas, put out the apartment fire, drive a burning truck with no brakes, and find time for romance. The dopiness of the plot actually works in its favor, as crises pile atop crises. For a film ostensibly about trying to *prevent* an explosion, there's an awful lot of action, expertly choreographed by ace Hong Kong action designer Bruce Law. Available on HK DVD. **RED SNOW** was the most unabashedly commercial mainland film at Udhine this year. Director Zhang Jianya previously helmed the airplane-in-peril blockbuster **CRASH LANDING**; for **RED SNOW**, he upped the ante and multiplied the disasters as a cast of improbable characters run from avalanches, mudslides, storms and more in the snowy Himalayas. HK star Karen Mok is the dedicated heart surgeon whose fiancé died while attempting a helicopter rescue in these very mountains; now she is out to save an ailing monk who is on a mission to deliver a jar of cooking oil. The plot is stunningly stupid, the excessive CGI effects ridiculously bad, the flashy parade of stylistic tricks so cluelessly executed that the film develops a surreal charm that only the very worst movies can manage. Borrowing from music videos and Hollywood action pics and managing to do everything wrong, it is an absolute delight from boneheaded beginning to idiotic end. Available on HK DVD. **ALL THE WAY** also stars Karen Mok, as the runaway girlfriend of criminal Tiger Wong, played by Chang Chen Yue. Mainland superstar Jiang Wen, dubbed "the Marlon Brando of China" by TIME magazine, is the local drifter

who inadvertently finds himself caught up in their flight to freedom. Following a bungled hostage situation, Jiang lies to the police to provide an alibi for Mok, and soon they are on the run, fleeing through small towns and desolate countryside, pursued by cops, gangsters and a pair of low level conmen. Mok and Jiang are excellent as the rebellious odd couple, and the first two-thirds of the film are quite compelling, filled with unexpected twists and clever narrative tricks. Unfortunately act three loses steam as the focus shifts to the budding relationship between the duo, and the film winds down to a weak conclusion. Director Shi Run Jui made a name for himself with music videos and documentaries before debuting with **BEAUTIFUL NEW WORLD**; this, his second feature, has been called China's first road film, with its rambling plot and a soundtrack brimming with snippets of rock songs. The regionally encoded mainland DVD features a Mandarin soundtrack and subs in simplified Chinese only. **THE MISSING GUN**, based on Fan Yiping's novel, **THE SEARCH FOR THE MISSING GUN**, is one of a spate of recent Chinese-language films revolving around AWOL firearms (**THE RUNAWAY PISTOL**, **PTU**...). Jiang Wen plays a cop with a rocky home life who wakes up after a night of excessive drinking to discover that his weapon is gone. Stripped of his uniform by his bosses for this unimaginable offense (guns are strictly forbidden in China to all but cops), he searches desperately for the pistol throughout his small provincial village, encountering various oddball characters as well as fragments of his past, including iconic Ning Jing as the former girlfriend he never quite got over. The trailer would have you believe the film is a non-stop, serious action thriller, but in fact it's an evolving hybrid of genres, beginning as a particularly strange and iconoclastic comedy and becoming considerably more serious after the gun is used to kill one of Jiang's circle, leading to a deliberately unsatisfying conclusion. Debut director Lu Chuan pumps up the film with an excess of style, never giving the audience an instant to get bored. The mainland Chinese DVD includes English subs as well as unsubtitled interviews with cast and crew...

LOVER'S GRIEF OVER THE YELLOW RIVER, directed by war movie specialist Feng Xiaoming, is the second in his trilogy depicting China through the eyes of foreigners. Like the first film in the trilogy, **RED RIVER VALLEY**, it stars the real life married couple of Ning Jing and Paul Kersey. Taking place in 1943, the film proudly establishes its factual inaccuracies right up front, when Kersey bombs a Japanese warship from his fighter plane – which historically didn't

carry bombs. His plane is shot down and we cut from the plane losing altitude over the open ocean to Kersey crashing beside the Great Wall. Shanghaiese actress Ning is the 8th Route Army soldier assigned to deliver him to safety. Together with a cast of expendable soldiers they engage in occasional warfare with the enemy while trekking through absolutely stunning scenery. The interracial love story is woven into a marvelously histrionic ode to patriotism, punctuated by literal cliffhanger thrills as ancient family rivalries are put aside and the bitterness of the freaky eunuch is forgotten in the face of the Japanese invasion. The film won a handful of Golden Rooster awards in 1999 (including Best Actress and Best Stunts) and was China's submission to the Oscars in 2000. I sincerely wish it had won, for its entertainingly silly heroics and rousing action, as well as its unabashed xenophobia, with the Japanese depicted as diabolically evil monsters, slaughtering whole villages, burning girls alive for entertainment, and laughing while they crush a baby in a grinding mill. Available on all-region mainland DVD with English subs.

Numerous archival Indian films have turned up on DVD recently. **BEES SAAL BAAD** from 1962 is a beautifully moody b&w mystery very loosely based on **THE HOUND OF THE BASKERVILLES**. Beginning like a mixture of **DRACULA** and film noir, with men in fedoras riding horse-drawn buggies down gaslit streets, it quickly relocates to a haunted mansion complete with creepy servant, hidden tunnels (under a swamp?) and plenty of drifting mist. Dark family secrets about violation and rape are gradually revealed, as a ghostly female singer repeatedly lures the hero into the swamp where his ancestors were murdered. The film drags on too long, and some weak comedy and overdone makeup intrude. In a few places there appear to be brief moments missing; at



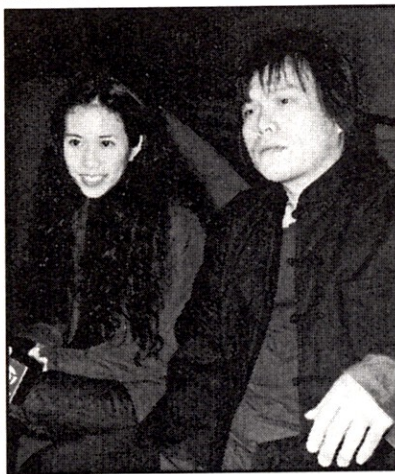
another point a small section is repeated. Director Hemant Kumar later cast the spectral songstress, Waheeda Rehman, as the lead in **KHAMOSHI** (not be confused with the wholly unrelated **KHAMOSHI THE MUSICAL** from 1996). Atmospherically shot in b&w and released in 1969, **KHAMOSHI** tells the tale of a saintly nurse in an asylum who has forsaken all emotions after being spurned by a former patient with whom she fell in love (played by Dharmendra, who never faces the camera). When Rajesh Khanna, also damaged by love, enters Waheeda's care, she gradually falls for him, leading to bitter tragedy and madness. Based on the Bengali film **DEEP JWELEY JAI**, the film won accolades for Waheeda as the virtuous and self-sacrificing nurse, the angel of mercy, the paragon of Hindi virtue. The mood is almost unrelentingly downbeat as she suffers the slings and arrows of outrageous fortune, although there is relief in the form of a lush who sings a song to his bottle. **ITTEFAQ** ("Coincidence") from 1969 (not the Sunil Shetty flick of the same title from 2001) is so serious that it eschews songs entirely – a first for a mainstream Indian flick. Beginning with a montage of modern art (pop, psychedelic, cubist), it's a neat bit of soap opera suspense, a distasteful **DIABOLIQUE**. Based on a play, it was scripted in 10 days, shot in 28 on studio sets and was released without an intermission. The story takes place over the course of a single night, as an escaped prisoner, wrongly accused of murdering his wife, breaks into a house and takes hostage a strange woman who is hiding her own dark secrets. Hugely melodramatic, entirely improbable and cheesily entertaining, it was knocked out on the cheap by noted director Yash Raj between his higher profile projects, yet was a significant hit and has acquired a cult following. Raj discusses the film in an English language interview included as an extra. "I'm not dreaming, mean slut!" **JEWEL THIEF** from 1967 is a complicated crime potboiler concerning a cop and criminal who look identical. Beginning with a montage of newspapers featuring misspelled headlines plastered on unrelated articles, it develops way too slowly with a dull first hour, however it picks up in the second hour, with superbly mod fashions/architecture and a nearly Warholian use of bold primary colors. Lots of trap doors and secret passages, and a neat twist in act three, when we finally discover the relationship between the two lookalikes. The best moments are the songs, including an energetic burlesque number and a throwaway rock bellydance/jewel robbery. Be forewarned however that the subtitles suck – or rather, stuck. In several scenes they hold on a single

line, while the conversation continues untranslated, and the subs disappear entirely for part of the climax. Star Dev Anand, one of India's top icons, also headlined the far more serious **TAXI DRIVER** in 1974, a respectful visit with Bombay's lovable lowlifes. When a beautiful, penniless orphan girl from the country comes to the big bad city to search for the songwriter who heard her golden voice and offered her a job, Dev rescues the misguided lass from assault and introduces her to his crew of honorable criminals, teaching her how to smoke and swear. For whatever reasons, she winds up cutting her hair and impersonating a boy. Eventually Dev's cab is used in a robbery, leading to a showdown in a nightclub between Dev and the gang of thieves, whose boss coincidentally led the assault on country lass and still lusts after her. Shot in black and white, the film unwinds with a rich sense of place and time, like Billy Wilder directing an Italian neorealist pic written by an Indian Damon Runyon. **HAWAS** ("Lust") from 1974 begins with cool, funky theme music before unveiling its convoluted story about a swindler in Elvis shades and sideburns. Hero Anil Kapoor proclaims, "I'm not a film star who breaks into a song every time he sees a girl." He lies. Indeed, the best parts are the songs: dream queen Rekha (in a "friendly appearance") is introduced smoking hash, immediately followed by her rolling on the floor and singing a song for a crowd of dancing hippies. Later Kapoor is seduced by a nymphomaniac mom in a suggestive mirror dance, while mom's pure-as-snow daughter enjoys a romp with her surprisingly Sapphic girlfriends. Mom turns out to be not only a nympho, but a murderer and sadist, chaining up Kapoor in the basement and forcing him to watch his blind sister being assaulted by a greasy gang. It's all so goofy and overblown, with fights so inept, that it looks positively Mexican. **GUMNAAM** from 1975 will immediately look familiar to anyone who saw **GHOST WORLD**, which excerpted the amazing opening number (a rockin' tune by the masked band Ted Lyons & his Cubs) for its own mood-altering credit sequence. The plot can best be described as **TEN LITTLE INDIANS** meets **GILLIGAN'S ISLAND**, as a collection of oddballs (2 women, a professor, a skipper...) find themselves stranded on a desert island, where they are picked off one by one by a mysterious killer. One character sips constantly from a seemingly inexhaustible hip flask, while comic relief Mahmood wears a Moe Howard haircut and Hitler mustache and gets his own entertaining fantasy sequence. Two shapely girls get plastered and sing a drunken song and a mysterious ghostly woman wails the main tune periodically among misty ruins. The trailer, included as an extra, not only proclaims this to be "India's first suspense thriller in Eastman Color," but "a terrible study in suspense," and I heartily endorse it on those terms. The film was a followup to **WOH KAUN THI?** ("Who was that?") from 1974, a modestly entertaining and dead serious b/w suspenser set largely in an old mansion complete with cobwebs, shadows, bats, all the usual accoutrements. The story concerns an inheritance plot, a murdered fiancé, and a mysterious fat black woman with flowers. The DVD transfer is extremely poor.

SHALIMAR from 1978 was India's attempt to make an international crossover film, with a partially western crew and cast. An aging Rex Harrison plays Sir John, the wealthy "Emperor of Thieves," now dying of cancer. He brings the greatest criminals in the world to his secret island mansion to choose his successor. To prove themselves, each must in turn attempt to elude Sir John's booby-traps and steal his heavily guarded 1,214 carat Shalimar ruby. John Saxon, five years after **ENTER THE DRAGON**, plays a mute super-burglar who tries first, and dies first. Sylvia Miles, a caped, daredevil trapeze artist in a truly ludicrous blonde wig, follows, in a hilarious tightrope & gymnastics robbery sequence. Dharmendra eventually takes his turn, using a mind-boggling and uniquely daffy method. Freaky twists and subplots abound (the dead Saxon, it turns out, has been preserved and worshipped as a snake-god by the locals, for no other reason than to allow for a snake-god dance on the beach), resulting in a monumentally entertaining carnival of absurdity. **MR. INDIA** from 1987 is a terrific, full-throttle genre blowout from Shekhar Kapur, who would go on to direct the rather more high-minded **BANDIT QUEEN** and **ELIZABETH**. Master criminal Mr. Mogambo (Amrish Puri) is plot-

ting to rule India from his secret, Bond-like lair. His method: to foment violence, dissent, poverty and race riots. Anil Kapoor is the ultragood orphan son of a murdered scientist. Living hand-to-mouth while raising a house full of hungry orphans with his fat, fey sidekick, the happy-go-lucky Kapoor takes in child-hating Sridevi as a tenant. Eventually Mr. Mogambo decides he needs *that particular house* for some obscure reason, and conspires to have Kapoor and the kids kicked out. Luckily Kapoor has discovered his father's legacy, a wristwatch that renders the wearer invisible. He becomes Mr. India, the avenger of India's "invisible" people, ultimately taking on Mogambo in his lair before the villain and his henchman Dr. Fu Manchu can launch a missile to destroy various Indian cities. It's a marvelously wild and bizarre film that mixes juvenile slapstick with surprising cruelty to children, even blowing up one of the kids during the third act's escalation of terrorism, with Mogambo planting bombs throughout the city – in the streets, in playground and in theaters (including one playing **MAD MAX 2**). Sridevi not only dances in a wet sari, but displays her considerable comic talents for the very first time, at one point impersonating Charlie Chaplin (an act that she would repeat with some success), at another juncture portraying dancer "Breeze Breezy" and performing a number with backup dancers in blackface. Mogambo is a pure cartoon concoction, in a silly blonde wig and Napoleon outfit, ordering his henchmen to jump into a pit of acid simply for his own enjoyment. ("Mogambo is happy.") Writers Salim-Javed originally wrote the script for Rajesh Khanna, then revised it for Amitabh Bachchan, who turned it down, stating that since the hero was invisible, what did they need him for? **HAATHI MERE SAATHI** ("Elephant is My Companion") was packaged with the tagline, "The most unusual film, ever Produced in India." For once the hyperbole might be accurate. The opening credits feature real elephants playing soccer, and over the course of the plot the big galoots are called upon to perform all kinds of wild tricks. Basically a regional rewrite of **LASSIE** with less hair, the story starts with a lost child rescued by elephants. The child and the trunk-bearers bond. He takes them home and raises them in the mansion owned by his dad. "They may be dark skinned but kind hearted/ more decent than you and me." Ultimately the elephant boy grows up to be Rajesh Khanna, who runs afoul of a street entertainer when the man's monkey-show loses its audience to the pachyderms; simultaneously Rajesh antagonizes a circus owner who wants the elephants for his own. Rich, scheming moneylenders reduce poor Rajesh to destitution, and in a hilariously melodramatic plot twist he falls sick, forcing his

teary-eyed elephants to abduct a physician and drag the doc back to their crumbling lair. Rajesh naturally decides that to support his pals he must seek out an old cripple and learn from him the secret of how to set himself on fire and jump from a tower into a burning pool. Unfortunately, just as things are looking up for Rajesh and his friends, his wife becomes convinced by the bad guys that the elephants are going to kill their child. "The elephant crushed him head!" Ending with marvelously bad fight choreography, this is a freaky near-mondo tragedy with great stunts – by elephants. The transfer appears to be from a videotape, with glitches intact. **ADVENTURES OF TARZAN** from 1985 also suffers from video transfer problems, and again includes elephant stuntwork. The plot mixmasters **TARZAN** with **KING KONG**, as a big game hunter sets out to bring the jungle boy back to civilization to star in a circus. Complicating matters is Rubi, a busty gal in a "Junglebaby" T-shirt who kills several men just to be included in the jungle expedition to find her dad, so she can tell him she hates him. Traveling with a hefty wardrobe (including a white dress that becomes conveniently see-thru when wet – a surprising anomaly for Indian film), she meets and falls for Tarz, who rescues her and feels her up while she pretends to sleep. The two get to swing on a vine made for two, and Rubi not only enjoys her own meet-the-animals song but teaches Tarz how to eat a banana. In the end, she is forced by the evil hunter to croon a tune in the circus while her lover performs death-defying tricks – even as their animal buddies rush into the city in stock footage, intent on rescuing the limpid lovers. Wacky stuff.



Karen Mok and Wu Bai

BRUCE CAMPBELL

Interview by Tony Williams

Bruce Lorne Campbell was born, the youngest of three brothers, on June 22, 1958 in Royal Oak, Michigan. He's a very funny 6' 1" cult star who calls himself a working stiff. He manages to be involved with mega budget Hollywood features and mini budget local ones. Over 30 years after starting his film acting career in 8mm shorts he still sometimes works with the same school friends.

Charles Campbell worked in advertising and performed in the local St., Dunstain's Guild Of Cranbrook community theater. At age 14, his son Bruce played the singing young prince in *The King and I*. He was a servant in *South Pacific* next. He continued to act in plays there for years. Around the same time he was in a Super 8 short (*OEDIPUS REX*) made by Josh Becker, a *Three Stooges* fan also born in '58. The same year (1972), unknown to them, another slightly younger Detroit area kid named Sam Raimi (born in '59) also made his first short (the two minute *OUT WEST*). Raimi's father Leonard Raimi (originally Reingewertz) owned a furniture and appliance store and his mother owned a chain of lingerie shops.

During the next two years Campbell directed and starred in his own comedy shorts and was in more by Becker. Many were remakes of *Stooges* shorts and/or had *Stooges* titles, some had comic WWII themes and at least one (*CURSE OF THE WEREWOLF*) had a horror theme. See Bill Warren's *Evil Dead* Companion book (St. Martins' 00) for info on all the short films directed Campbell, Becker, Raimi and Bill Ward and Scott Spiegel. In 1975 Campbell was in *I'll NEVER HEIL AGAIN* and *THE JAMES HOFFA STORY*, and he met Sam Raimi in a drama class at Wylie E. Groves High School in the Detroit suburb of Birmingham. His debut in a Raimi film was playing several gangsters in *THE GREAT BOGUS MONKEY PEANUTS SWINDLE*.

In '76 Campbell graduated from high school, then was an apprentice at Traverse City's Cherry County Playhouse, a summer-stock company (owned by Pat Paulson) in northern Michigan. He put up sets, was an assistant stage manager, did errands and was a dresser and assistant for Tommy Smothers, all for no pay.

Smothers donated \$500 for making more shorts though. After the summer he attended Western Michigan University for six months, then quit and became a production assistant for Vern Nobel's company making TV commercials in Detroit. He continued to act on stage and in more shorts by Raimi and Spiegel. 1976 was the first year that the young directors experimented with 16mm. Several other notable and inspirational events happened during the Bicentennial year. *DEMON LOVER*, a local horror feature by Donald Jackson (PV #36), received local publicity and played midnight

shows, and Cleveland's *The Ghoul* TV horror host show, which had been syndicated in Detroit since '72, packed up and moved to the Motor City. *The Ghoul* (Ron Sweed) was on UHF TV there until '82.

In '77 the Raimi/Spiegel comedy short *SIX MONTHS TO LIVE* was shown on the *Ghoul* show, and they and co-star Campbell were also invited on the show to do live skits. The short includes scenes from their *ATTACK OF THE PILSBURY DOUGH BOY* (76) which had the cute animated corporate character being bashed and abused much like *Froggy The Gremlin* was on *The Ghoul*. The films got more ambitious. In '78 Raimi's longer *IT'S MURDER* cost \$2000, had more characters, used more makeup and had publicity posters. "It was a bomb, a total flat out bomb, a two thousand dollar bomb. Sam tells the story of showing up in a big auditorium that they had to rent. One guy showed up, and halfway through he said, 'OK, you can turn it off now.'" More screenings reportedly made the money back, but Raimi and his



THE EVIL DEAD

brother Ivan's college roommate Robert G. Tapert (born in '55) saw *HALLOWEEN* (78) and decided that a horror feature was the way to enter the world of real movies. Tapert has been with Raimi for years. His most recent production for Raimi was the director's best all around feature, *THE GIFT* (00).

Tapert became the producer and in '79 they made the 32min. Super 8 *WITHIN THE WOODS* starring Bruce (as Bruce), Ellen Sandweiss (Cheryl in *THE EVIL DEAD*), and Scott Spiegel. It cost \$1,600. They managed to have it open for the midnight hit *ROCKY HOR-*

ROR PICTURE SHOW a few times. The story of how they eventually raised \$350,000 from local dentists and doctors to shoot a feature version in Tennessee, then back in Michigan is now a show biz legend. But meanwhile several more shorts were made and Bruce starred in *THE MAGIC BALLOON* (80), a feature by his former boss Vern Nobels. It was shown on Detroit TV. He suffered a sprained ankle and a broken jaw during the filming of the feature version of *WITHIN THE WOODS*. In Oct., '81, the finished movie, now called *BOOK OF THE DEAD*, a Renaissance Production which Bruce co-produced and starred in as Ash, had the first screening for the investors.

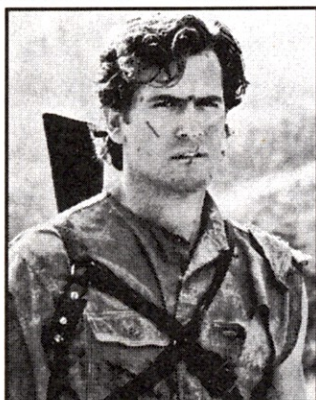
Meanwhile Bruce worked in commercials (some shot by director Bill Dear), acted on a local soap opera (*GENERATIONS*), and drove a cab. In '82 he starred in *GOING BACK*, a 16mm coming of age movie set in rural Michigan made by Ron Teachworth. "It was privately funded by a guy I worked with in an advisory capacity at a film school where he taught. It was sort of technical school. He got inspired to make a movie and he did so. I think I got my Screen Actors Guild card in 1983 before I did that Chrysler film. It wasn't even a commercial. It was a training film for car salesmen about how to sell cars." He also married Christine Deveau that year and they had two children. A year after it was finished the public premiere of *THE EVIL DEAD* was at the Redford movie palace in Detroit just before Halloween, '82. Retitled *THE EVIL DEAD*, the 16mm feature then played Cannes (where Steven King saw it) and became a hit in England first. Soon Bruce was on the cover of *Fangoria*. It was picked up by New Line Cinema and finally opened (unrated) in Manhattan in April, '83.

THE SAPPY SAP (85) was the last of Raimi's shorts and *CRIME WAVE* (85) was Raimi's second Renaissance Pictures feature. It was filmed in Detroit and picked up by Avco Embassy (which went out of business), then was available on Charter Video (which went out of business). Raimi co-wrote the comedy with Ethan and Joel Coen. Reed Birney has the lead (which was written for Campbell) but Brion James (PV #20) and Paul Smith as rat catchers Codish and Crush are the real stars. It also features Louise Lasser, Emil Sitka (from *Three Stooges* shorts), Frances McDormand (who had just made her acting debut in *The Coens' BLOOD SIMPLE*), and the director's younger brother Ted Raimi. Campbell was co-producer and has a small role as The Heel. "That film was entirely Sam's. I did some second unit

(directing) work. I don't think the film has a cult status because you can't see even find it now. I couldn't believe that it even would have caught on because that movie is a very strange amalgamation of genres which I felt didn't work well. Maybe it has a reputation in small circles. But it didn't work in the way we all felt it could have." *CRIMEWAVE* didn't catch on but *EVIL DEAD II: DEAD BY DAWN* (85) again co-produced by Bruce and starring him as Ash followed. Dino De Laurentiis backed it so it was shot in North Carolina where he owned the DEG Studios. It was released unrated.

Josh Becker's *THOU SHALT NOT KILL...EXCEPT* (85) (PV #18) was Renaissance Pictures' remake of the 1980 short *STRYKER'S WAR*. Raimi starred as a crazed cult leader in 1968. "I worked on the story with Josh. But he had already written it with another guy so I

helped him retool it. But he wrote it. He knew Sam longer than I did. Those guys met each other at a bus stop in Junior High." Becker's *LUNATICS: A LOVE STORY* (PV #14) was next from Renaissance Pictures. It starred Ted Raimi and was produced by Campbell. "The film was shot in 1988 but released later (in 91). It destroyed my first marriage because I spent so much time away from home raising money independently, again. It was probably the most independent movie I'd worked on at the time. It was like a *Little Rascals* episode. We worked hard in getting vendors to donate items rather than cash. Ironically, I had the closest possible connection with that movie as a producer because I really felt we pulled a rabbit out of the hat. We had very limited funds to work with but, eventually, the investors got their money back." Note: Campbell had been a babysitter for Ted Raimi.



ARMY OF DARKNESS

Scott Spiegel's *THE INTRUDER* (88) was a remake of the 1979 short *NIGHT CREW*. Campbell played Officer Howard. "I was very glad that Scott had his chance to direct because he was a guy I go way back to the 7th grade with. It was his first foray with Hollywood and he put enough money together to make a movie. He's made a couple of more since. Good for him!" Campbell and Laureen Landon starred in *MANIAC COP* (88) directed by William Lustig (PV #20) and produced and written by Larry Cohen (PV #11). "Larry Cohen claimed that the screenplay was 'actor proof.' He and I have two different interpretations. His interpretation is that the dialogue was so good that no actor could screw it up. My version was that his dialogue was so bad that no actor could save it!"

He was a producer of the odd female biker comedy

EASY WHEELS (89) which was written by Raimi's older brother Ivan and featured Paul Lemat and George Plympton, "I didn't have much to do with the film. I mainly put my name on it because I was supposed to be in it. But by the time they put it together, I already had another offer and couldn't do it even though I was involved in its development. I had a much better offer so I took that." He was a comic Van Helsing type in SUNDOWN: THE VAMPIRE IN RETREAT (89) with M. Emmett Walsh, David Carradine, and John Ireland. "I think it had an amazing cast! Tony Hickox is such a fan that I think that he went to all the actors he admired and asked them if they would appear in his film. Sometimes that just happens and many of them agreed. When the film was made more money was available so you could do that. Today, you could never pull it off."

Campbell had a brief appearance in Raimi's DARKMAN (90) and he and Lauren Landon were both killed off right away in Lustig's MANIAC COP 2 (90). "I knew that my character wasn't going to be living long anyway. My only beef is that I think Jack Forrest could have gone in a better way. I suggested that I should die in a fight with the Maniac Cop. But they didn't think that was a good idea."

Fangoria magazine's first production was MINDWARP (90) (PV #10). "I met my wife on that one, so I enjoyed the film very much. Fangoria had been supportive over the years so I think it was a good collaboration." He moved to L.A. while filming MINDWARP and met costume designer Ida Gearon on the set. They married the next year. WAXWORK 2: LOST IN TIME (91) was also by Hickox. "I think I only appeared in a couple of selected sequences that were really vignettes. I was only a specific part of one sequence."

THE NUTT HOUSE (92) (PV #21) was co-written with Siegel, Becker and Raimi, and featured Emil Sitka and Traci Lords. "That movie is something we never admit to since we all took our names off. Scott Spiegel, my friend from THE INTRUDER, began as director but was fired. The producers rewrote it so it had no resemblance to the original script. But now Jerry Bruckheimer has optioned the project to rewrite it as a big high profile comedy." Even director Adam Rifkin used a fake name. Dino De Laurentiis also backed the 13 million dollar ARMY OF DARKNESS: EVIL DEAD III (92), this time filmed in California and released (cut for an R) by Universal. Bruce again co-produced and starred as Ash. All the EVIL DEAD movies did better overseas than in America. Then he starred in his own 26 episode Fox TV

series, THE ADVENTURES OF BRISCO COUNTY JR. "It was a really good experience. It was very mainstream for me. Nobody dies. No blood. I felt it was the first real job I'd done in the industry. It was a good experience for a year."

HUDSUCKER PROXY (94) was by the Coen Brothers. "I was very glad for them. I tried to appear in some of their movies. I had a small part in FARGO (96) that used an extract from a soap opera I did in Detroit, I'm doing a little cameo for them in their next one, INTOLERABLE CRUELTY, where I appear with Billy Bob Thornton. I was just glad these guys succeeded as filmmakers. They're the genuine article. They like filmmaking and make movies the way they want to make them." Raimi's Renaissance Pictures went to New

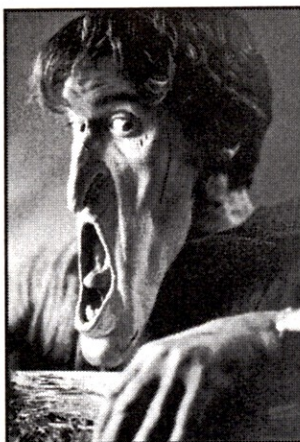
Zealand to make five HERCULES: THE LEGENDARY JOURNEYS TV movies in '94, then the TV series. Bruce directed many episodes and also acted, as the recurring character Autolycus, the King of Thieves. He continued to play Autolycus on the even more popular spinoff series XENA: WARRIOR PRINCESS. The shows were syndicated all over the world. Josh Becker also directed HERCULES and XENA episodes, and Ted Raimi was also a regular. Producer Robert Tapert married XENA star Lucy Lawless in '98.

His scenes were deleted from Raimi's

THE QUICK AND THE DEAD (95) but he was in CONGO the same year. "CONGO made a lot of sense at the time. It was a big package. Spielberg's producers were producing it. It was edited by the person who worked on David Lean's LAWRENCE OF ARABIA, and was a film version of a work by a best selling novelist. I tried to get the lead but settled for another part which

was fine. As an actor, you just take what's out there. He also screen-tested for the lead role in THE PHANTOM (96). "THE DEMOLITIONIST (95) was the first film directed by someone I first knew as a make up and effects man from EVIL DEAD 2. So I did it as a favor for Bob (Robert Kurtzman)."

Campbell was a terrorist in the DIE HARD copy ASSAULT ON DOME 4 (96), then in ICE BREAKER (99). "The villain always gets the good lines. The first film was a bit more lighthearted than the second one, which is pretty much a boring melodrama. I thought that if ICE BREAKER had Stacy Keach in it then it couldn't be all that bad. But I have to say that I'm very supportive of young filmmakers. The director, David Giancola, was able to make three of these movies in Rutland, Vermont and you have to give credit to someone who can pull



ARMY OF DARKNESS

that off." He was a plastic surgeon in John Carpenter's *ESCAPE FROM L.A.* (96) "That was all about making fun of people who had too much plastic surgery. It's very prevalent in Hollywood. So it was making fun of Michael Jackson and people who are very insecure." *MENNO'S MIND* was from the same year. "I thought I didn't have a bad secondary role. I was familiar with Bill Campbell's work. The film was a very enjoyable experience because the director (Jim Kroll) was very solicitous as to how we wanted to do things as actors."

Josh Becker's *RUNNING TIME* (97) was a low budget 70 min. b/w film with parallels to Hitchcock's *ROPE*. "I think he really pulled it off. I was very glad to work on that because I'd just finished *McHALE'S NAVY* (97) in Mexico and become pretty disillusioned with the studio process of making films.

This was about doing something you don't really do for the money but because it seemed like a good idea. Anchor Bay have released it on DVD." *THE ICE RINK (LA PATINOIRE)* (99) was made in France. "That was a good experience because I read the script in New Zealand when I was working on *HERCULES* and *XENA*, so I thought, 'What the hell!' It turned out that some production assistant had recommended me to the producers. It's funny how these things come about. It's a comedy about a moviemaker and his staff who are producing a film on an ice rink. I co-starred as the only American actor." *FROM DUSK TO DAWN 2* (99) was the first sequel to Quentin Tarantino's zombie movie. "It was directed by Scott Spiegel in South Africa. That's the thing about actors. People ask me why I did certain things and I answer, 'Because that's my friend from eight grade. Shut up!' That's why! There's

nothing wrong with that. Not everything has to be an artistic triumph. A lot of time you're doing things with, or for, buddies on a whim. If I had a corporate mentality, I'd work for IBM. I have to be true to my sensibilities." Note: Spiegel introduced Tarantino to producer Lawrence Bender, who helped him get *'RESERVOIR DOGS'* made.

JACK OF ALL TRADES, filmed in New Zealand, was, Campbell's second TV series as a star. Josh Becker directed some episodes of the 22 episode period comedy series. "That was a challenge because I wanted to do a 'hands-on' TV show where you can do what you want. So, creatively, I didn't have a problem with it. But it didn't really catch fire. It debuted in time slots that had seen the fifth and sixth seasons of *HERCULES*

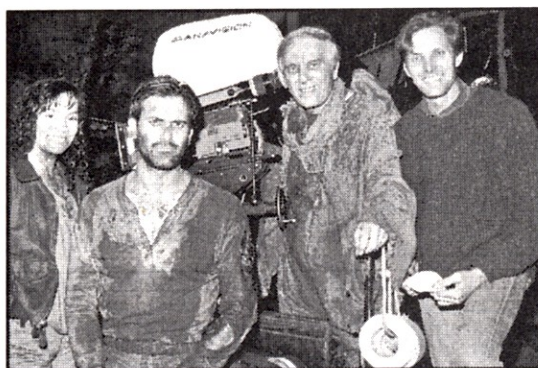
and *XENA*. I'm not an expert but I don't think I would have watched a show in a five year old time slot. But it was a good experience, creatively, so I can't really explain." He was Roland the Intrepid Explorer *THE MAJESTIC* (01) "Jim Carey starred in the A movie and I starred in the B movie. That's how it works. I think it was very appropriate. I'd known Frank Darabont casually and he thought it was a good idea to work on a big Hollywood movie regardless. But we didn't do that too well. Sometimes you just want to do certain things as an actor to get more exposure."

Campbell has been a guest at many fan conventions over the years so he knew his subject when he made the documentary *FANALYSIS* (01). "I feel I can poke fun at fans because I make myself very accessible at conventions and things like that. It was just a change to turn the camera around and see how other people like it. But I wouldn't say 'Get a life!' (as William Shatner once did). It was more like saying, 'What's your deal?' That's all. Viewers can find out for themselves." *SECOND CHANCE* (02) was made in Michigan, by Bob Dyke, who had created puppets for *EVIL DEAD 2*. It has a parallel world scenario in which a time traveler (Ralph Waite from *THE WALTONS*) saves the life of JFK (Victor Selazak). "It's going to be retitled *TIME QUEST*. It did get some form of distribution so I'm quite happy about it. That's another independent film directed by Bob Dyke whom I first worked with in 1988. So I'm glad to see that he finally makes a movie after 12-14 years. But that's the independent way. Raw cash just doesn't show up at your doorstep. You have to go door to door and steal it!"

SERVING SARA (02) was another major release. "On paper some things look good. Why wouldn't I want to play the ex husband of Elizabeth Hurley in this movie? Movies come out the way they come out. Everybody knows that Mathew Perry was in and out of rehab during the movie. I wanted to do another movie but I was legally bound to do *SERVING SARA*. Then they shut the film down when he went back into rehab. That never happened to me before. Up to that point I was having a really good time. So I went to work on *BUBBA HO-TEP* and I was involved in one of the key sequences of that film when I got a phone call asking me to be back in Dallas in one day! I think that everybody could have done a little better on *SERVING SARA*. But that's what it's like working in the film industry." Bruce plays an old Elvis



ADVENTURES OF BRISCO
COUNTY, JR.



MIND WARP

- 72 - 82 many short films
 80 THE MAGIC BALLOON
 81 **THE EVIL DEAD** (Anchor Bay) co-exP/star
 82 GENERATIONS series
 83 GOING BACK
 85 **CRIMEWAVE** (Charter) co-P/act
 THE SAPPY SAP (short)
 85 **EVIL DEAD 2** (Anchor Bay) co-P/star
THOU SHALT NOT KILL...EXCEPT
 (Anchor Bay)
 on KNOT'S LANDING
 88 **THE INTRUDER** (Par)
MANIAC COP (TWE)
LUNATICS: A LOVE STORY (RCA)
 P/act
THE DEAD NEXT DOOR (Elecktro)
 voice
 89 **MOONTRAP** (SGE)
EASY WHEELS (Fries) P
SUNDOWN: THE VAMPIRE IN RETREAT
 (Vestron)
 90 **DARKMAN** (MCA)
MANIAC COP 2 (IVE)
MINDWARP (RCA)
WAXWORKS II: LOST IN TIME (Live)
 92 **ARMY OF DARKNESS** (Anchor Bay) co-P/star
 THE ADVENTURES OF BRISCO COUNTY JR
 (series to 94)
THE NUT HOUSE (Triboro) S
 94 **THE HUDSUCKER PROXY** (WB)
 HERCULES: THE LEGENDARY JOURNEYS - act
 and D multiple episodes (to 99)
 95 **CONGO** (Par.)
THE DEMOLITIONIST (Apix)
 XENA: WARRIOR PRINCESS - act (to 99) and D
 one episode
 on LOIS AND CLARK (twice), AMERICAN GOTH-
 IC
 96 ELLEN (semi-regular to 97)
ESCAPE FROM L.A. (Par.)
FARGO (MGM)

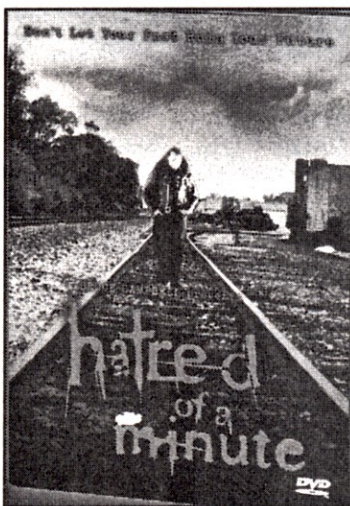


- TORNADO!** (Evergreen)
ASSAULT ON DOME 4
MEMMO'S MIND Showtime)
 on HOMICIDE (twice)
 97 **McHALE'S NAVY** (MGM)
THE LOVE BUG
RUNNING TIME (Anchor Bay)
 IN THE LINE OF DUTY: BLAZE OF
 GLORY
 on WEIRD SCIENCE, TIMECOPE
 MISSING LINKS (pilot)
 98 **ICEBREAKER** (Blockbuster) -
GOLD RUSH: A REAL ALASKAN
ADVENTURE (Buena Vista)
 V.I.P. - D 2 episodes
 99 **FROM DUSK TO DAWN 2**
 (Dimension)
THE ICE RINK (LA PATINOIRE) (Interama)
 on THE X-FILES
 00 JACK OF ALL TRADES series (+co Ex P)
 01 **THE MAJESTIC** (WB)
HATRED OF A MINUTE (Anchor Bay) - P
 FANALYSIS - P/D/self
 on LEGEND OF TARZAN, BEGGARS AND
 CHOOSERS
 02 **SPIDER-MAN** (Col.)
SERVING SARA (Par.)
SECOND CHANCE/TIME QUEST (Ardustry)
 BUBBA HO-TEP
 TERMINAL INVASION
 MASTERS OF HORROR (SHO doc) (host)
 on CHARMED
 03 THE MAN WITH THE SCREAMING BRAIN -
 P/D/S/star
 COMIC BOOK: THE MOVIE (as self)
 INTOLERABLE CRUELTY
 04 **SPIDER-MAN II**

This does not include various docs..about the EVIL DEAD movies (or Sam Raimi) or voiceovers for computer games. See brucecampbell.com.

living in a rest home in BUBBA HO-TEP (02). He and another old guy (Ossie Davis) who thinks he's JFK battle a mummy. The cast includes Reggie banister from the PHANTASM series and Daniel Roebuck (PV #27). "The good news is that nobody's played Elvis at 68 so I don't have to worry about comparisons. There are very few flashbacks to his early life. But Don Cascarrelli felt that if it was successful, we'd make some more films about what Elvis did between movies. What did he do after CLAMBAKE? If he was involved with the black arts one episode could be titled Bubba-Nosferatu, in which he takes on Nosferatu in New Orleans."

Campbell's fun book If Chins Could Kill:



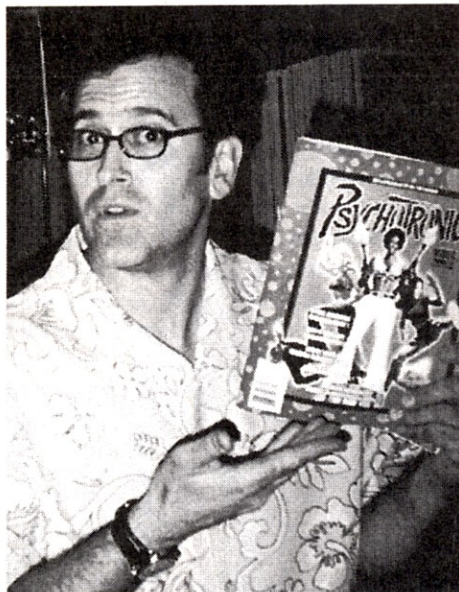
Produced by Bruce Campbell

Confessions of a B Movie Actor was released in '02. By the way, the scar on his chin was received after he fell off a swing as a child. Meanwhile who could have guessed that a guy (Sam Raimi) from Detroit who was once excited to have one of his shorts shown on The Ghoul would be trusted with 139 (!) million dollars to direct a movie? SPIDER-MAN was a major hit though, and sequels are on the way. Watch for Bruce in fun small roles in all of them. If his part isn't cut out you can also see him in Joel Coen's INTOLERABLE CRUELTY starring George Clooney and Catherine Zeta-Jones. There couldn't be more of a contrast between those big projects and HATRED OF A MINUTE (01), which Campbell pro-

duced. It has just finally been released. "It's another film for a Detroit filmmaker who went the distance and toughed it out. He's been working on this movie from '97 so he's devoted six years to this one movie. I nurtured him through it in a type of uncle-nephew relationship, but it was a good one.

We're still friends. I was sympathetic towards him because he seemed committed and stuck it out when it got ugly. And that's the real test. I told him that he could start complaining after four years because EVIL DEAD took that amount of time. Then after the fifth year, he said, 'Can I start complaining now!?' It's a long time to work on a movie." Producer/director/writer Michael Kallio also made the doc. LADIES OF THE EVIL DEAD (03) which includes Campbell as himself.

Campbell has produced, directed, written - and starred in (!) a feature. "THE MAN WITH THE SCREAMING BRAIN is about a banker who gets part of a Latino street hooker's brain, and they go in search of the person who killed her." Producer Dan Goodman was the driver for THE EVIL DEAD shoot. Bruce Campbell now lives in a small town just outside of Medford, Oregon. He's been work-



ing on an ecology documentary with his wife. "I dragged her into this by suggesting we work on a documentary together. We both had time to do this. We shot some 40 hours of interviews three years ago and recently shot another 15 hours of interviews last season.

We take a pretty hard approach about the issue of public land use. For me that's cool. It's a microcosm of what's going on elsewhere and we're doing it in my little community. We intend to produce a two hour documentary and hope to show it on anywhere from the Discovery Channel to Nova. We're really only doing it for educational, rather than financial reasons, and thinking of sending the final version to every senator.

"I don't have anything against Hollywood, but I've never been able to fully connect to it. I've never had the same sensibilities. I don't have anything against it because I don't really get it. As an actor, as

long as there is other work out there in other movies, you don't really have to work there. So I try to spread myself out by doing independent films, voice-overs for video games, writing books, touring, and things like that. It's a really good way to mix it all up."

PV

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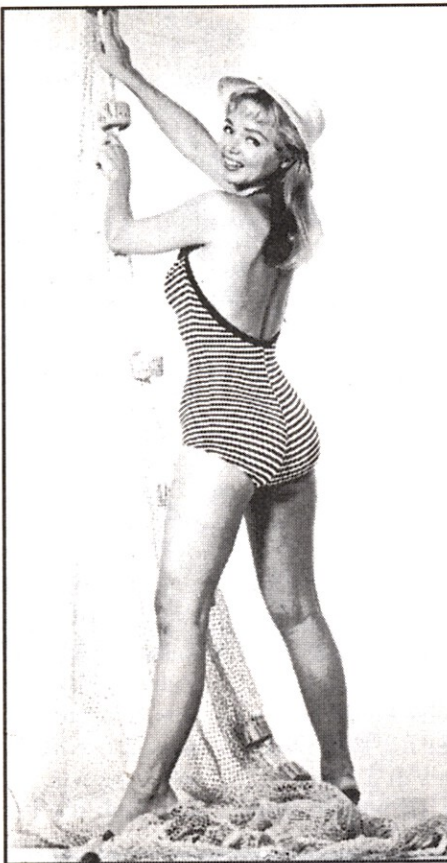
YVETTE VICKERS: On Music, Movies...and Men

Interview by John O'Dowd

Yvette Vickers combined a scintillating screen persona with a formidable talent in acting to gain her place as one of Hollywood's best genre film Bad Girls of the '50s. Blonde, blue-eyed and gorgeous and blessed with a body with more curves than a country road, Yvette shattered the stereotype of the beautiful but untalented starlet by revealing some serious acting chops! While her icon status was born via her blistering roles in the unforgettable cult films *ATTACK OF THE 50 FOOT WOMAN* and *ATTACK OF THE GIANT LEECHES*, this former Playboy Playmate has enjoyed a lengthy career that has often seen many of her other professional accomplishments obscured by those films cult status.

Although she was often cast as a heartless and sometimes mindless hussy in her film and TV roles, the real Yvette Vickers is as compassionate and intelligent a lady as you could ever hope to meet. With interests ranging from world politics to animal rights, Yvette remains a joyful idealist in an often downbeat world. Her incredible warmth and humor and her great personal style resonate in everything she does, even when discussing the many setbacks she has faced over the course of her professional life. "So many of my fans want to know why I disappeared from films in the 60s and why my film career didn't go further. A lot of them mistakenly think I just wandered away from it. They don't know there were some things that happened that I had no control over. It will all be covered in my autobiography, which I'm currently working on, but I certainly don't mind setting some things straight, right here. I don't have anything to hide!" (laughs)

Born Yvette Vedder on August 26, 1935 in Kansas City, Missouri, her parents Charles and Maria were professional musicians who had a successful touring act for many years. Charles had been with the bands of Paul Whiteman (when he was 16!), Tommy Dorsey and Harry James, and Maria had been a classical concert pianist. The Vedders saw that their daughter was raised in a safe and loving environment. "Oh, I had the best childhood. My parents were truly wonderful people. We moved from Kansas City to Malibu, California when I was six months old and I remember music being an absolute constant in our lives. They rehearsed a lot and they always had jazz records playing in the house. Dad played the tenor saxophone and my mother played piano and they performed in lounges all over the country. Malibu was a great place for a child. I had this huge sandbox to play in and I was a real beach baby! (laughs) We lived in the beautiful mountains of Ramirez Canyon in a kind of artist colony. There were a lot of actors and musicians living up there and it was a very nurturing place. I couldn't have had a better childhood."



MGM publicity shot

As professional jazz musicians, Yvette's parents befriended many famous players of the day, including Charlie Parker. Musicians would often gather at the Vedder home after their gigs and jam all night. Yvette remembers joining in the fun while still a toddler. "I was weaned on jazz, I know it like the back of my hand. Those guys were the coolest, friendliest people. As a very small child I would wander out into the living room while they were playing. I'd do a little dance for them and sing along. (laughs) They loved it! They were perfectly respectful, too. There were no drugs, no drinking. My parents weren't into that scene at all, so when the guys came over it was all about making music. Looking back, I think that whole period of my life was almost like a clinic to me. I learned so much and I just soaked up every bit of the music and energy that I could. Even though my primary dream as a child was to be a writer, music was always important to me and I always knew that I would do something with it one day." Note: The Chuck Vedder Trio recorded 50s instrumental 45s.

A student at the Catholic Academy of St. Catherine's in L.A. for twelve years, Yvette studied journalism (her maternal grandfather had been the editor of *The Kansas City Star*) and classical piano and by age fifteen was acting in local little theater productions. "I was already socially active in L.A., I'd bleached my hair and pushed up my bra to look 18, so I could get into any bar. I was with a girlfriend to see Bobby Short in a nightclub when someone sent a note to our table asking if I'd like to be in a Billy Wilder film. I'm one of the guests at the New Year's Eve party in *SUNSET BOULEVARD* (50), where I'm seen laughing into the telephone. Then comes my one line, to William Holden: 'You can have the phone now.' Hey, being in a big film like that was pretty exciting for a kid just starting out!" Following this auspicious debut, Yvette saw her last name changed to Vickers. "A producer of a play I was in plucked it out of the phone book. I was pleased, I thought it suited me fine." Armed with her new surname, the luscious blonde continued her theatrical work in L.A.

In addition to her interest in music, dance has also been an integral part of Yvette's life. "I started taking dancing classes as a child and later went on to perform with the Sonia Shaw national ballet troupe in 1954 and '55. I was so serious about it and so disciplined, I took three ballet classes a week for several years. Music and dance touch my soul in the very same way that nature and Yoga do. They're all part of what I call my spiritual journey, and they've brought a lot of happiness to my life."

In '55, Yvette was in a stage production of the musical *That's Life* when she was spotted by a Hal Roach Studios casting agent who got her a White Rain shampoo commercial. "I danced

in the rain with an umbrella, like Gene Kelly. It was on national TV and I was paid about one hundred dollars each time it aired (wherever it aired). It wound up running for several years (including during World Series broadcasts) so I received a nice residual check every week. I remember thinking, 'If this is how show business works, let me in!' (laughs) It was a high-profile spot...a terrific springboard for me."

She landed a small role as a flapper in Jack Webb's PETE KELLY'S BLUES (55). Webb, a jazz fan who had also been in SUNSET BOULEVARD, cast her on his DRAGNET show several times too. "By this time, I was already married. I met my first husband, Don Prell, while I was performing at the Player's Ring Theater in Hollywood. A group of us had been hired to do a show for the Army out at Camp Edwards Air Force Base and I was introduced to Don on the tour bus. He was a very talented bass player and a real nice guy. I was only 18 when we married, which was far too young. I was wild and a little hard to handle back then. I still had a lot of living to do! (laughs) Don and I were married for four years and our divorce in '57 was amicable. Our marriage ended because I was busy concentrating on my acting career and he was on the road a lot. There were no rip-roaring fights, we just never saw each other! Don's playing with a symphony orchestra these days and he's doing great." Note: Prell was with The Bud Shank Quartet.

By '56, Yvette had earned a bachelor's degree in theater arts from U.C.L.A. and was vigorously pursuing her acting career. That year she had the Marilyn Monroe part of the beloved barroom floozy, Cherie, in an L.A. stage production of Bus Stop and when she was in a Hollywood Repertory production of Finian's Rainbow, Marlon Brando visited her backstage. Soon she was hand-picked by James Cagney to play the flashy role of Daisy, a "little rooming house tramp" in Paramount's SHORT CUT TO HELL. It was the famous star's lone film as director. "The movie was a remake of the popular Alan Ladd picture, THIS GUN FOR HIRE, but the finished product left a lot to be desired. It lacked the original's power and spark." Although her character completely disappears from the screen after the first twenty minutes, Yvette made a memorable impression, especially in the film's opening shot, where the camera lovingly follows her super-sexy chassis as she saunters down a hallway. "That scene got some attention. Photographers and cameramen back then were always trying to shoot me from behind!" (laughs)

Yvette was grateful for the unforgettable experience of working with Cagney, "Probably the finest and most decent man I knew in Hollywood. He was generous, kind and always had that marvelous twinkle in his eye. I just idolized him. James very patiently worked with all of us and was constantly sending journalists over to interview me. He'd say, 'This is a wonderful new actress, Yvette Vickers. You talk to her because she's going places.' Such a sweet and honorable man. And totally devoted to his wife, too. Trust me, that's not something you see all that often in Hollywood! I don't believe they make them any better than James Cagney."



Outside Edd Byrnes Hollywood Hills apt.

The lower budgeted REFORM SCHOOL GIRL (57) was shot after SHORT CUT... but released first in August. "I had a good role in REFORM SCHOOL GIRL over at AIP. I was a tough-talking, teenage delinquent named 'Roxie' in that one, a real heavy! (laughs) There were a lot of girls on that set, but there was no rivalry between any of us; we all got along fine. I was especially close to Luana Anders, who was a very intelligent girl, a bit reserved, but nice. Sally Kellerman and I palled around in the beat clubs down on Sunset Boulevard. Gloria Castillo, the lead, came from an extremely wealthy family in Malibu, and was a very friendly person. I was sad to learn a few years ago that she died at a young age. Diana Darrin worked a lot at AIP and she was something else, talk about bubbly! (laughs) When I would see her around town at parties and things she would always scream from across the room, 'Yvette!' and then come running over to say hello. She was very nice. At the time I did REFORM SCHOOL GIRL, I owned a white Jaguar with midnight blue leather seats, and I used to drive it all around Hollywood, you know, a real movie-star car! (laughs) I loved it!"

Yvette was a participant in Hollywood's Beat scene, a gathering of poets, writers and artists who reveled in a liberating, and somewhat groundbreaking, environment of nonconformity and self-expression. "It's where I belonged at the time. The people I surrounded myself with all shared an interest in jazz, literature and social issues and we took our various career goals very seriously. In those days, there were a lot of beat clubs and coffee houses down on Sunset Boulevard and I went to all of them. I was a bit of a nocturnal creature back then, so that whole trip suited me just fine! We were a fun-loving group, very politically-aware, a bit idealistic, maybe a little rebellious. But we all had a passion for living that couldn't be tamed. I know I sure did! (laughs) You know, I've always done exactly what I wanted to do, whatever my heart told me was right. As a matter of fact, that's probably what got me into health food (an interest that I have to this day). Very few people in the 1950s were into eating right and taking supplements, but I intuitively knew those were things I needed to do to stay healthy, so I followed that regimen religiously. I had a health guru, a wonderful lady named Marie Deauville Ellison, who showed me how to prepare all these wonderful vegetable juice concoctions, and they helped me stay at the peak of my game. I would say that whole part of my life, especially my involvement in the Beat scene, was very important to me (and to my growth as a person). It was an intellectual setting, very vital, very exciting, and absolutely alive with energy and ideas. It was great." She was also friends with comedian Mort Sahl during her beatnik days.

It was on the set of REFORM SCHOOL GIRL that Yvette met her next boyfriend, burgeoning teen idol Edd Byrnes (PV #26), soon-to-be known throughout America as Kookie on 77 SUNSET STRIP. Despite his convincing turn as a surly villain in the film, Byrnes' real-life warmth quickly won his co-star's affection. "Edd was a real sweetheart. We had so much fun together. We went to a lot of parties hosted by John Ashley, Nick Adams and (actor)

- 50 **SUNSET BOULEVARD** (Par.)
 55 **PETE KELLY'S BLUES** (WB)
 57 REFORM SCHOOL GIRL
 SHORT CUT TO HELL
 THE SAD SACK
 on DRAGNET
 58 **I, MOBSTER** (Fox)
 JUVENILE JUNGLE
ATTACK OF THE 50 FOOT WOMAN (Fox)
 THE SAGA OF HEMP BROWN
 on THE ROUGH RIDERS, THE BETTY WHITE SHOW
 59 **ATTACK OF THE GIANT LEECHES** (Sinister)
 on ONE STEP BEYOND, DRAGNET, BAT MASTERSON, NORTH-
 WEST PASSAGE, THE ROUGH RIDERS

- 61 on THE REBEL (twice), BUS STOP
 62 **PRESSURE POINT** (MGM)
 on TALES OF WELLS FARGO
 63 **HUD** (Par.)
BEACH PARTY (MGM)
 71 WHAT'S THE MATTER WITH HELEN?
 74 on EMERGENCY
 75 THE DEAD DON'T DIE
 76 VIGILANTE FORCE
 90 **EVIL SPIRITS** (Prism)

Other TV credits: M-SQUAD, MICKEY SPILLAIN'S MIKE HAMMER, WYATT EARP, THE TEXAN, SHOTGUN SLADE, FORD THEATRE, THE BOB CUMMINGS SHOW, THE RED SKELTON SHOW...

Dennis McCarthy, and to a couple big film premieres at Graumann's Chinese Theater. And then there were those terrific lunch dates with Edd and Peter Brown at The Cock and Bull Bar, where we laughed and joked and drank bullshots for hours! (laughs) Let me tell you, it was a great time to be in Hollywood in the late 1950s! Edd and I had a blast together, and we're still friends to this day.

"You know, speaking of lunch dates, a lot of the girls back then would use the lunch date to stave off the ones we didn't want to go any further with! (laughs) Now, I'm not referring to Edd Byrnes here, because he and I did date for several months. I'm talking about the guys who would bug you for a date, guys you weren't interested in. If you agreed to only meet them for lunch, rather than dinner, sometimes they would get the hint that it wasn't really going to lead anywhere. Anyway, that strategy always worked for me! One guy I would meet for dinner, though, was Hugh O'Brian. I've known Hugh since I was in my early teens and we dated, off and on, for a period of several years. Although he's always treated me wonderfully, I understand that several women who have worked with him have complained about his extremely healthy ego! (laughs) Well, it's true, he is a confident guy, but as I said, he's always treated me with respect. When we dated, he was very protective of me, almost like a big-brother would be. One thing about Hugh, though, when you were dating him, he was convinced that after being with him, you would never want to date anyone else again! (laughs) He also believed (or hoped?) that when the two of you weren't together, you were at home by the phone, waiting for his next call! Believe me, I wasn't! Hugh O'Brian is quite the macho man! (laughs)

SHORT CUT TO HELL was released in Sept., followed in Oct., by the Jerry Lewis movie SAD SACK, also from Paramount. Roger Corman's I, MOBSTER was released by 20th Century in



Jan., 58. "A guy I did see exclusively for a time was actor Steve Cochran, although our initial meeting was less than promising. I played a junkie in I, MOBSTER, and Steve was the leading man. I had one brief scene with him where he delivers some drugs to me at my apartment and I try to seduce him. I'm sure everyone knows how good-looking and wild Steve Cochran was (and how charming he was with the ladies), but on the set, he was very cold to me. Real aloof, and not at all friendly. However, I didn't take it personally, I just accepted it for what it was and figured he had his reasons. So it kind of surprised me one evening after we finished the shoot when, out of the blue, he invited me up to his house on Mulholland Drive, for dinner. I was very curious about this change of attitude in him so I went up there and we wound up having a wonderful meal together. I guess you could say he fooled me! (laughs)

"That night, Steve had two female servants waiting on us hand and foot and I remember thinking, 'What nice little old ladies.' Later on, I found out that these two wrinkled, old women were actually only fourteen years old! Someone told me that they looked so weathered because they would stay up all night, drinking and partying with Steve! Whew. I won't comment on that! I began seeing Steve after our dinner date that evening and ours was an exciting, if relatively brief romance. He had his pilot's license and we flew up the California coast a lot in his private plane. Steve was a very handsome and sweet man. I remember him helping me when I was trying to get the role of the trashy, pregnant

farm girl in the film THIS EARTH IS MINE (59). He very patiently did line readings with me and helped me prepare, but I wound up losing the job anyway. It wasn't his fault; I never do my best work at auditions. I'm at my best when I already have the part and can just throw myself into it. So, I suppose I wasn't in the proper mind set for that role. Besides, Rock Hudson, the star of the pic-

ture, wound up pulling some strings and got his friend Cindy Robbins the part. That was a real bummer. I felt I could've done some really good work in that film, and it broke my heart to lose the opportunity. I think it would have built on what I had already done in the business and would have kicked the heat up a little on my film career. As it turned out, though, it didn't do too much for Cindy Robbins. I don't know why.

"Anyway, Steve and I split up after a while, but we remained friends. I know his drinking habits increased over the years, which is a shame. I last saw him just a short time before his death (in '65). We bumped into each other at a marina and he was very excited about his boat. It looked like an old pirate's ship and Steve went on an on about it. It was clear to me that he had been drinking heavily that day. Well, just a few weeks later, Steve died of a sudden heart attack on that boat while he was out at sea with a group of young girls. It was horrible. The girls had to float around out there for several days, with Steve's body. When I heard that story, it bothered me a lot. Steve Cochran was a sweet, funny, loveable rogue, and he was gorgeous, too. But, my God, he drank way too much! So sad."

Republic released JUVENILE JUNGLE starring Corey Allen in March. Vickers' role was small. ATTACK OF THE 50 FOOT WOMAN, directed by Nathan Hertz/Juran (PV # 30), was released by Allied Artists in May. "I was offered the part of the 'honky-tonk harlot' (laughs) in 50 FOOT WOMAN the same time I was up for a really good role in a Lana Turner film at Universal (IMITATION OF LIFE). My agent, Jack Pomeroy, told me to take the part of Honey and worry about the other job later. Although I didn't get the Turner film, it was not because of 50 FOOT WOMAN. It all worked out the way it was supposed to. I mean, who would have ever thought back in 1958 that the 50 FOOT WOMAN would still be the object of discussion and analyzation in the year 2003!"

A robust if sometimes unintentionally hilarious marriage of space-age paranoia and pre-feminist revenge, the film's cornerstone is a disaster-bound love triangle involving a warring married couple (Allison Hayes and William Hudson) and the husband's sluttish, roadhouse paramour (Yvette). Whether shaking her hips to a hot, r&b sax blaring from the bar's jukebox, or undressing behind a wardrobe screen in her tawdry bedroom, Vickers is tough and sexy—and makes the most of every frame she is in. Throw a flying saucer, a bald male giant in a Nordic breastplate and some cheesy special effects into the mix, and you have the stuff that cult classics are made of! The irresistible combination of alluring female pulchritude, the stars colorful histrionics and a fun script that featured a transparent Hayes prowling the California desert in a jumbo-size bikini, has endeared the film to countless fans over the years.

"People just can't seem to get enough of that picture! If only we had known we were creating something so lasting when we filmed it! I loved working with Allison and Bill. They were kind and wonderful people, God bless them. Very professional and serious about doing good work. We did 99% of our scenes in one-take. Since the picture was shot in just eight days, there was no time for fooling around! The special effects might have been lousy, but I think the acting holds up pretty well. I thought Allison, in particular, was very good. She played that part so believably and so straight." THE SAGA OF HEMP BROWN, a

Universal Rory Calhoun western, was released in August.

Yvette was Playboy's 5'3" 35-22-35 blonde "Beat" Playmate of the Month in July 1959. The subtly provocative photos, were photographed by Russ Meyer in Malibu and around Hollywood. The centerfold was considered pretty hot at the time. Yvette lies face down on a bright orange couch while changing a jazz LP on a portable record player on the floor. She has a blue shirt on but no pants. Her legs are spread and she has been drinking wine. Her smile is almost a sneer. She later said that Meyer told her to make a face like Elvis (!). "The whole objective behind it was to stir up some interest and help me get better parts in films. It wasn't necessarily an unusual thing to do at the time. Several other young actresses posed nude for Playboy in the 50s with the same intent. Marilyn (Monroe) had her centerfold out a couple of years earlier and the rest of us were hoping ours would get the same kind of reaction her spread had received! In retrospect, it didn't help my film career that much, I know, but I still don't regret doing it. The layout was understated and tasteful and a fun experience for me. Russ Meyer is a great guy and he was a complete professional. He later took some gorgeous photos of me in a kind of rustic setting up in the Malibu mountains that are just incredible! Russ is a genius with women!" Note: Monroe's famous nude photo in the first Playboy issue in '53 had been taken earlier for a calendar. Early actress Playmates included Jayne Mansfield (55), Sally Todd (57), Mara Corday (58), and Stella Stevens (60). '59 was also the year of Meyer's THE IMMORAL MR. TEAS, the nudie hit that launched his directing career. He later asked Vickers to be in several of his movies but she declined the offers.

Yvette had married a writer (Leonard Burns) but they were quickly divorced after the Playboy issue hit the stands. "My subsequent two marriages were much more problematic and I'd rather not discuss them. All I can say is, thank God for my work as it has really seen me through the tough times! I was very driven in those days, very self-confident, and that gave me the impetus I needed to get out of those unpleasant situations quickly. Focusing on your work is often the



I MOBSTER



ATTACK OF THE 50' WOMAN with William Hudson

best thing to do when your personal life goes awry. And, in my case, it was an absolute lifesaver!"

It was during this heady period in Yvette's life that she entered into her next serious relationship, this time with one of Hollywood's most elegant stars, the classy and debonair Cary Grant. "I met him in 1959 through my friend Stanley Shapiro, who was a screenwriter we both knew, and I was immediately blown away by the man's character. What a kind man Cary was. Absolutely no ego, just totally sweet and down-to-earth, and so funny! He not only had the best sense of humor, he also made you feel like you were the most important person in the world. I was young and spirited and I think Cary was kind of fascinated with me! (laughs) I really enjoyed our relationship and if I had played my cards right, maybe we would have even married. But when we began seeing each other, I was still very gun-shy. I had already gone through two failed marriages and I certainly didn't want to take the chance of having another one, especially with such a nice man as Cary Grant! It wasn't just me, though. At the time, Cary said he didn't want to get married, either. So we dated off and on, right into the 60s, and it was wonderful. And then one day when he did start talking about marriage, I began to panic a little until he explained that he had decided he wanted to marry Dyan Cannon! So, there you go (laughs). We roared over that one! Cary felt bad about it at first, but I told him it was perfectly okay because I still wasn't ready to get married! (laughs) We sure had a lot of fun together. He took me out to dinner a lot, either to Madame Wu's or The Luau in Beverly Hills. Cary was class personified, a gentleman through and through, and I still miss him. We were friends right up until he passed away and I'll always remember him with the most utmost respect."

Following her splash as Hollywood's Beat Playmate, Yvette headed to NYC in the fall of '59 to co-star in the Broadway show *The Gang's All Here*. The actress was hired to emote as a fun-loving flapper amidst an otherwise all-male cast of industry veterans (including Melvyn Douglas as a President based on Warren Harding, and E. G. Marshall). "The fact that I was a Playboy centerfold was not lost to the play's writers, director and producers. In fact, they loved all the publicity I was getting. So I would say that my doing the play was good for me and good for the play's business, too. We had a nice, healthy run of about a year which may not sound like a long time, but I think we all accomplished what we set out to do. While I was in the show, I got into that whole New York social scene and when I wasn't on stage working hard, I was out having fun. Every day, a group of us would hit Joe Allen's or Elaine's Restaurant or Michael's Pub and we'd have the best time! I loved everything that New York City offered in that period, and I took in all of it, from the museums and the nightclubs to the beatnik bars in the Village. I was very young and while I was totally dedicated to my acting career and loved working hard, I really enjoyed my off-time, too.

"My co-stars in *The Gang's All Here* were all veterans of the stage and I was in awe of their talent. Melvyn Douglas was a dig-

nified man in his late 50s and he kept me enthralled with his stories of all the people he knew back in Hollywood, including my idol, Greta Garbo. One night, Melvyn took me out for dinner and told me he wanted to get to know me better, but I nipped it right in the bud and he behaved just fine after that! (laughs) I was flattered, but the interest has to be mutual. Still, he was quite a wonderful man. And what a brilliant actor!

"I met actor Ralph Meeker, the next man I was seriously involved with, while I was doing the show. He was a very romantic guy and he took me to some of the most exclusive French and Italian restaurants in town. We hit it off right away and wound up having a love affair that lasted for five years. Ralph was a real straight-shooter and he always encouraged my career aspirations. He was constantly telling me, 'Don't let anyone try to hold you back, Yvette. You go for it!' We did everything together. We played a lot of tennis, worked out at the gym and took massages, and even after the romantic-side of our relationship cooled down, we always stayed friends. Ralph and I were together both in Manhattan and on the west coast."

"One thing that I do think is important to mention, and that I would like to make clear, is that when I had a physical relationship with someone, it was absolutely exclusive. I might have dated other guys but the personal stuff was confined to one guy only. You know, it's funny, but because of the characters in *50 FOOT WOMAN* and *THE GIANT LEECHES*, plus all the other bad girls I've played, a lot of people just surmised I was a husband-stealing tramp and a cheap little hussy in real life! I promise you, I wasn't, and I'm not! (laughs) I've always loved to flirt, that's true, and I think that healthy, innocent flirting is very normal and can be a lot of fun. But, I've never been the type of man-eating barracuda that Honey and Liz were. I just think it's important that people know the real me."



ATTACK OF THE GIANT LEECHES

THE GIANT LEECHES was released in Oct., '59 and found Yvette once again enacting the role of the naughty tramp, this time, as a cheating wife in an isolated swamp village that's been targeted by the titular creatures in question. "LEECHES was another eight-day shoot. Again, we were restricted a lot by the budget, as you can tell when you see the stuntmen writhing around in those plastic garbage bags! (laughs) And yet, a lot of it works. I thought the scenes where the leeches have a bunch of us stored in the underwater grotto, where they're slowly sucking out all our blood, were very frightening! It was also kind of haunting the way it took me so long to die! At first I didn't understand all that prolonged moaning and groaning I did, but now I think it really added to the overall creepy feeling of the film. The down-and-dirty, white trash ambiance really worked, too. The characters were interesting and believable and parts of the film almost resembled a Tennessee Williams play! I loved the character of Liz, and I appreciated the fact that they took time to explain her history a little bit. She was married to this heavysset, middle-aged shopkeeper (Bruno Ve Sota) which, on the surface, doesn't make much sense, but then that two-shot by the water with (co-star) Michael Emmett reveals the events that had brought them together. That one little scene

really strengthened it. Roger and Gene Corman produced THE GIANT LEECHES and they were adorable. They both have such an appreciation of actors, such respect. It makes a big difference." THE GIANT LEECHES co-starred Jan Shepard (PV #38).

Although she received reams of favorable press during her stage stint in New York, upon her return to Hollywood in the early 60s, Yvette met with some resistance from the industry when she attempted to follow up on her Broadway success with more film roles. "I tried very hard to get some strong film roles in those years, but it just wasn't happening. The thing is, from about 1955 to the early 60s, I guest-starred on well over 100 television shows so although my film resume may not be as extensive as I would have liked, I did work a lot more than many people realize. In the late 50s I did a lot of bad-girl roles on shows like DRAGNET, MIKE HAMMER and M-SQUAD, and then right into the 60s I guest-starred on a ton of TV westerns. I did two or three episodes of each of these shows. The producers would always call me back, which made me happy. And although a lot of those parts were different variations of the cheap, tough-talking vamp, there were some nice exceptions. For instance, on one of THE REBEL episodes that I did, I played a sweet and sympathetic character who worked with a deaf child. I learned sign language for the show and was quite happy with the way it turned out.

"I had a great time on THE TEXAN, which starred Rory Calhoun. We had worked together a few years in THE SAGA OF HEMP BROWN, and we got along wonderfully! Rory was an absolute doll and he had a great sense of humor. In fact, on the set of THE TEXAN, he and the show's producer, Vic Orsatti, busted my chops unmercifully! I remember one time, I was in my trailer getting dressed and they snuck up to the window and scratched and giggled and pretended they were peeking in. (laughs) Now, of course, they couldn't see anything, but they sure as heck wanted me to know they were back there! Rory was happily married, so it was definitely all in good fun. I thought the way he liked to tease me was adorable. Totally harmless fun."

"I sometimes refer to that period of time, 1956 to 1963, as my Hot Property Years. I worked non-stop during that stretch, doing a lot of television (especially), plus my stage work, some modeling, and of course the two cult movies and the other film work I did. Along with all of that, I was also taking three ballet classes a week, studying acting in various workshops and having a ball in my personal life. So, it really was a jam-packed couple of years, but I loved it!" I had a small part in a Sidney Poitier/Bobby Darin movie, PRESSURE POINT (62). I played a drunk." U.A. released the serious Stanley Kramer production. "Then I did a silent bit as a Yoga girl in AIP's BEACH PARTY (63). I was duped on that one. I had originally been signed to do a 'celebrity cameo' in the film, and I thought, 'Why

not?' The producers told me it would be a lark to see me in leotards, doing a silent meditation. I would get special billing and it would be a great gag. Well, the gag turned out to be on me because in the end, they stuck me in the background with another girl and took away my 'special billing.' (laughs)

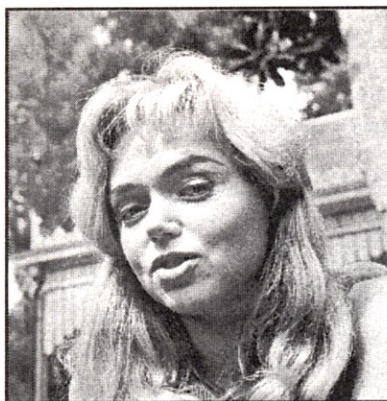
In '63, Yvette felt a renewed surge of hope for her movie career when she was offered a good part in Martin Ritt's HUD from Paramount starring Paul Newman. "I thought, 'This is it! This is exactly the kind of film I need to put me over.' I played Lily Peters, an unfaithful wife who is running around with Hud Bannon (Newman), a nasty, no-good womanizer who treats everyone like dirt. I originally had four, dynamite scenes in the picture, but then some very innocent flirting on the set between

Paul and me apparently caused some waves somewhere and the powers-that-be responded by cutting my part down to nothing. Paul and I had been photographed goofing around on location in Texas and it upset some people who thought our onscreen interaction might come across as too intense. (Obviously, a ridiculous excuse!) In the end, I was left with just one tiny scene in the beginning of the film. I was crushed.

"But it got even worse. Right after that happened, one of my ex-boyfriends got into a terrible screaming match with my agent, a man named Abby Greshler, causing Abby to have a near-fatal heart attack! The story spread through town like wildfire. The coup de grace, though, was when someone began planting vicious rumors all around Hollywood that I was selling myself on the street, picking up sailors, and such. It was horrible, an outrageous lie! The damage that was done from those last two events, especially, was incalculable. Most of the interviews I went on after HUD were only for bit parts, instead of starring roles. So, just like that, my film career kind of dried up. It was tough on my heart, it really was. I went back to working in the theater, and although I had several great stage roles over the years, I never managed to pick up the pace and get back on the same track that I was on before.

"One such job was Grand Guignol, which was the umbrella title of two very scary one-act plays I did at The New Club

in Hollywood. It was a very innovative production, based in part on the shock theaters that were so popular at the time in Paris. The show was quite a grisly affair and people came out in droves to see it! In the first play, I was a chi chi Hollywood reporter being chased around by a mad scientist and a gorilla, and in the second one, I played a nagging, trailer-trash-type wife who ends up being murdered by her husband. He cuts off my head and puts it in a potbelly stove. Ugh! (laughs) My co-stars in the show were Tom Troupe and Charles MacCauley, two really good actors. The production values were very strong and the director, Jim Collier, was just great. We opened in early '63 and it ran for almost a year. I remember it closed right after President Kennedy was



ATTACK OF THE GIANT LEECHES



PRESSURE POINT publicity shot

shot. Somehow the money for the show had disappeared and I don't know if it's ever been found! (laughs)

"I've acted in over 25 stage shows and *Frenzy* and *Phoenix Too Frequent* were especially interesting. I also produced *Frenzy*, which was an adaptation of an Ingmar Bergman film and translated by Peter Ustinov. It was about a college student named Bertha (my character) who is having an affair with one of her professors until she meets a concert violinist whom she also falls in love with. Everything explodes, of course, and I wind up getting killed in the end. It was a dark piece of work, very powerful. *Phoenix Too Frequent* took place in ancient Rome and I was in full regalia as a woman of royalty. My husband has just died and I'm down in the catacombs with my handmaiden and a guard. Well, the guard and my character get drunk on wine and proceed to have an affair right there in the tomb! (laughs) I got totally lost in that role. I remember going on stage and immediately going into this deep, dreamlike state. It was a breathtaking experience! Both plays were extremely well-received and I got some of the best reviews of my career."

Yvette's stage success during this time helped ease whatever frustration she felt over her stalled screen career and her personal outlook was further enhanced when she met the man she refers to as 'the love of my life,' film and TV actor Jim Hutton in '64. It was a highly-charged, soul-baring alliance that at various times bounced, rocked and sputtered along until Hutton's death in June '79. "Jimmy and I were caught up in a kind of wild and wonderful whirlwind that's almost impossible to describe now. We were friends, lovers, soul mates, everything but married! (laughs) He and I often talked about marrying, but it never happened. We were together, off and on, for fifteen years. He was the stereotypical, Irish-Catholic male, hard-drinking, chauvinistic, funny as hell, but underneath it all, he had the insecurities of a child. We clicked on an emotional level that was deeper than anything I've ever experienced. Jim and I took off for Malibu and were happy to spend all our time together. We walked along the ocean and had these really deep conversations that would last for hours. He was a highly intelligent, fascinating man. My acting career suffered in the late 60s and all through the 70s partially because no one could find me! I guess I didn't want them to. I was in Malibu, laughing and loving with Jimmy, and it was all worth it."

Early on in their relationship, the couple courted a potentially prickly situation when Hutton was signed to do the motion picture comedy *WALK, DON'T RUN* (66), alongside Yvette's former flame Cary Grant (in his last role). "I thought to myself, 'Hmm..., this could be a bit dicey,'" Yvette recalls, with a hearty laugh. "I thought maybe they would get together and compare notes, but it wasn't like that at all. Cary was too much of a gentleman to bring it up, besides he had married Dyan Cannon by then. He and Jimmy got along fine."

Hutton had divorced not long after his actor son Timothy was born in 1960. In '69 Vicker married Tom Howland (from Russ Meyer's *GOOD MORNING... AND GOODBYE!* - 68) but the

marriage was quickly annulled. Curtis Harrington (PV #16) later hired Vickers for his *WHAT'S THE MATTER WITH HELEN?* (71), from U.A., and the NBC TV movie *THE DEAD DON'T DIE* (75). Debbie Reynolds and Shelley Winters starred in *WHAT'S THE MATTER...*, and Yvette had a small role. "At the wrap party we were standing at the food table and I had started to say something to Shelley when she suddenly looked me up and down and then turned and walked away while I was still talking to her! I thought that was very strange and it didn't make sense to me, but I didn't pursue it because I don't believe in bothering someone if they're not receptive. (It made much more sense to me later on when I learned that Shelley had once been in love with Ralph Meeker and he apparently hadn't returned the sentiment. I figured that she must have known about my prior relationship with Ralph and I guess she held it against me!)

It was during her years with Hutton that Yvette took a few steps back from her acting career and turned to working in real estate sales and investments, a professional move that proved extremely lucrative for her. "Although I was still getting stage

work and some sporadic jobs in television, I felt I needed a lot more financial stability in my life, so I switched gears and went down a whole new road. I was lucky in that I had some fine mentors in the real estate business who showed me the ropes and really helped me along. With their guidance, I learned very quickly that investing in real estate is where the big money is. For instance, you might make two to three thousand dollars on a sale, but if you invest in a property and it sells, you can make one hundred to two hundred thousand dollars. In the 70s and 80s it was important to me to start building a nest egg for the future, so I really focused on the business and worked my butt off. I wound up doing pretty well for myself, too (thank God)."

In '79, Yvette and Jim Hutton's rather erratic union was newly challenged by the tragic news that he had terminal lung cancer. "What made it even worse is that he found out about it during one of the times we had drifted apart. He called me from the hospital. Jimmy was talking about us being together again in Malibu, walking on the beach at dusk and watching the sun go down into the ocean. He was later released and we did get to do it, but then Jimmy's health took a turn for the worse and he had to go back in the hospital. He died there on June 2." Speaking of their many valiant attempts to 'get it right,' Yvette says, "The love was there but it just wasn't the right combination for a lasting commitment. Jimmy died at 45 and I think in his case he was still too immature, and not ready. But maybe I wasn't, either. That goes both ways, doesn't it?"

With a personality totally devoid of pretense, it is easy to see why Yvette got along well with the vast majority of her co-workers. Nevertheless, there have been a few minor conflicts through the years and, as Yvette is quick to admit, "They were always with other women! Gene Corman signed me for a good role in a Kris Kristofferson-Jan Michael Vincent drive-in picture called *VIGILANTE FORCE* (U.A., 76). It was a very violent film and I was cast as a madam in a small town bar. The character was a real



HUD with Paul Newman

brassy babe with a whole stable of teenage hookers! (laughs) They put me in this huge blonde Afro and some tight-fitting clothes and I was very excited and ready to do a good job! I had several powerful scenes in the script but soon after I arrived on the set up in Calabasas, my role suddenly began to shrink and eventually all I was left with was a bit part and no billing. It was explained to me that Bernadette Peters, who had the second female lead, behind Victoria Principal thought I 'looked too good' (her words) and she told Gene that it just wasn't 'going to work.' As a result, my role was almost completely excised from the picture. That was tough for me, it really was. I hadn't done a thing except show up to go to work! It was very upsetting, and I thought, a very cruel thing to do.

"I originally had been signed to work on the film for six weeks and although they honored my contract and paid me for the entire time, I wound up only working a couple of days. But, you can imagine how I felt up there, on location, knowing what had gone down. It was embarrassing! I remember Kris Kristofferson was very kind to me. He didn't get involved in it, per se, but he made a few very sweet comments to me to let me know he felt bad about what had happened. In the end, the film turned out to be a tremendous turkey, just terrible. The whole experience was a real fiasco.

"The only other time things didn't quite mesh with a female co-worker was when I worked with Karen Black in 1990, in the horror film *EVIL SPIRITS* (directed by Gary Graver). It was my first movie in fifteen years and I was excited about working in films again after all that time. I was given the part of a nosy, meddling neighbor of Karen Black's. Her character, Edna Purdy, runs a rooming house and is systematically killing off her tenants for their Social Security checks. The premise sounds good, but the film didn't turn out well. It was a real mish-mash. My character meets a gruesome end when I sneak down into the basement of the rooming house and get devoured by a cannibal wearing a dog collar! Wow, talk about bizarre! (laughs)

"I originally had a few really good scenes in the picture, but for some reason, Karen apparently had some issues with me. She didn't want me to wear any makeup in the film's party scene. I have no idea why! She never explained it further, and since I couldn't see any reason why my character wouldn't wear makeup, I wound up wearing it anyway! (laughs) I think that made her angry. Then, after we shot that particular scene, Karen told me that I had talked much too loud in it! (I had to, in order for my lines to be heard. It was a party scene!) Karen and I had lunch together a few times, in a group, and I wouldn't say she was especially friendly to me. But that's okay.

"I don't know why these things happened. All I can say is I've learned a lot through the years and I will now only respond to (and hang out with) people who are kind and accessible. I can't second-guess these individuals attitudes or their motives.

I just accept things for what they are, and I move on. I would have liked to have had a better working relationship with these women (and more women friends through the years, for that matter), but it just wasn't meant to be. I don't like cruelty of any

kind and I certainly don't want any trouble with anyone. I'm sure you've heard it before, but it's true, life's too short!" (laughs)

In the late '80s, Yvette decided to pursue another adjunct career, this time exercising her creative self through her lifelong love of music. She entered a Hollywood recording studio with a small core of jazz musicians to cut an album of sultry pop and blues-flavored ballads, and the end result was a cassette her fans embraced. "We cut that album very quickly and I distributed it myself. I moved cautiously at first because I wanted to make sure I still had an audience! (laughs) Well, I was amazed and very pleasantly surprised by the response the cassette received. A lot of my fans told me they loved it! The positive feedback I got really warmed my heart and gave me the confidence I needed to move forward with my re-entry."

No sooner did Yvette's comeback as a jazz chanteuse commence when it was placed on a rather lengthy hold by far more crucial matters. "I was working on my second album in the early



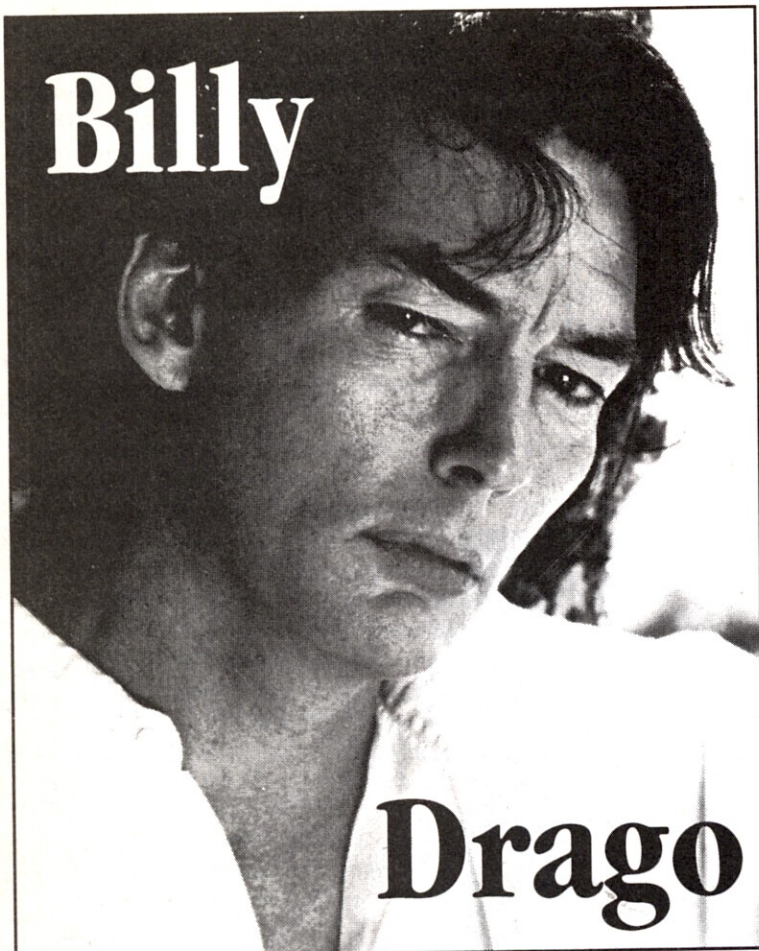
At her Malibu Ranch (1980s)

90s, when my mother became ill. She was my lifelong inspiration and my most loving ally so I immediately put the brakes on my music so I could take care of her. My father's illness followed in '93 and the next couple of years found everything else in my life grinding to a halt because they both really needed me." While Charles and Maria Vedder would eventually succumb to their illnesses, Yvette's devotion to the two people she calls 'the kindest and most wonderful parents in the world' is a true hallmark of her fine character. She dedicated A Tribute To Charles And Maria, her year 2000 CD of nine jazz tunes penned by her parents, to their memory, and says that her upcoming recording project will continue to reflect her reverence for the style of music they both loved so much.

Yvette received a roar of approval during her performance of the Peggy Lee song "Fever" at the '91 Fanex convention in Baltimore. "That was the song I did when I first came back after all those years away from the business. I'll never forget the reaction I got from the audience that day. It was so loving. I must say, the steadfast support of my fans spurs me on. I keep moving forward and they're right beside me, every step of the way. I'll never tire of talking about *ATTACK OF THE 50 FOOT WOMAN* or *THE GIANT LEECHES*. The fans love those films and they've done an awful lot for me. It's unbelievably sweet and extremely touching." Vickers has been featured in various horror movie magazines over the years, *Filmfax* (in 87), *Celebrity Sleuth* (95), and *Steve Sullivan's Bombshells* book (98).

"I'm truly at a very happy place now in my life. I feel great and my writing and recording projects are keeping my creative juices flowing. With a lot of enthusiasm and positive energy, I'm looking ahead. As for the past, I would say I worked very hard at my acting career and I also enjoyed my life to the hilt. I lived it up at times, yes, but I always tried to do everything with a touch of class. With that in mind, I think I've come up with a really good title for my autobiography... Yvette Vickers: A Lusty Wench With Dignity! That kind of sums it all up, doesn't it? (laughs) Thus far, it's been a pretty terrific ride, and I am very grateful!"

PV



interview by Nicarnor Loreti

Billy Drago was born **18 September 1949**, in **Hugoton, Kansas**. "I come from a very small town. When I was young I did all the school plays and all that. I wanted to be in the movies, but I didn't know how to enter the industry, so eventually I went to the radio, so I was in the radio business as a disc-jockey for a number of years. When I was a DJ, I worked under the name of Johnny Black. I played all over the country, and started out in a small station. I heard that they were looking for somebody in this radio station in Kansas and I just went down on a Sunday. I was living like a hundred miles from there and somebody told me they were looking for a disc jockey. So I went to see them and they asked me: 'So, do you have any experience in this business?' And I said 'Yes, of course (laughs)! I worked in North Dakota and every place up there.' I lied. So I went into the studio and I did a tape and they liked it so they said 'If you can come to work on Tuesday morning, you can star.' So I went early in the morning and they had a DJ that was working doing the 6 to 9 show in the morning, so I went to watch him and see what he did because I had no idea what I was supposed to do. So I watched him and after he finished his show, I went up there. And eventually 300 or more stations carried my show around the country and it was syndicated. And I was doing pretty much whatever I wanted to do, so I played a lot of blues music and jazz, and country music. If I saw a song I liked, I would play it. So I did that for about five years.

One day I was in Kansas City, and there was a play that had advertising on my show. So I went to see the director and told him 'Look, I

always wanted to be an actor, and I never had an opportunity.' Then I auditioned for this part and it was the first time I did it for a professional role. A couple of days later they called to the radio station and they told me 'Look, we really want you to act with us. We'll send someone to have you read for a replacement for a main character in New York.' So, on the next Monday I went to New York, and then we had a tour in Canada for six months. It was a great idea. I was going through divorce at that time, and I was very young and I was just separated. So I called my lawyer and said 'Sell the radio show, sell everything, give it to my soon-to-be ex-wife, 'cause on Monday I'm gonna be an actor.' And he said: 'What? Have you gone mad?' But I said 'On Monday, I'm outta here, so, sell the radio show, sell everything, because I'm going.' So I did and I toured Canada for six months.

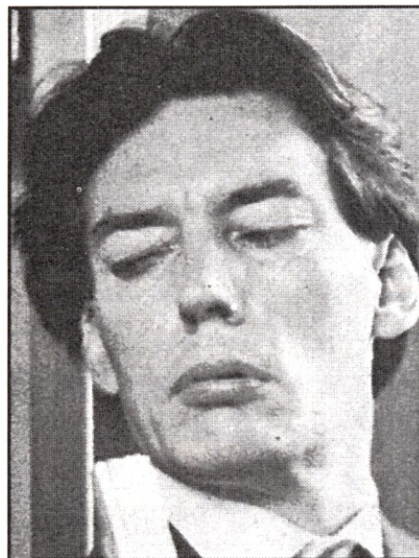
"I don't remember the name of the play, what I remember is that it was about true incidents that happened throughout Canada, and I played a famous Canadian Catholic Priest. His name was Louie Rial, and he was eventually executed in Canada for leading a rebellion and I played him in the play that toured Canada. I loved touring Canada. We played in places that weren't even theaters. We played in this town a few miles from the Arctic Circle that had been destroyed by a tornado years ago, so when we did the scene about the tornado, the locals, who had never seen a play before in their lives and had never seen a movie and had no radio or TV, and were very isolated. They had no idea what we were doing. When the tornado hit in the play, they all went crazy and they knocked everything over and hid under the tables. It was very interesting. Most of them didn't speak English. A lot of places we played in North Canada, they have German settlements and old Russian settlements, and obviously Canadian Indian settlements and like that. Other places we played they didn't speak English, so we did the show in English but they would come anyway because they had never seen anything like that. When we finished, they said 'Well, where do you want to go?' I said 'Well, give me a train ticket back to New York and a little time to think.' So, all of a sudden, I was an actor.

"When I originally went to Canada I had to join the Canadian Actors Union. On my mother's side, the Gypsy side, which comes from Transylvania, they use the name Drago and on my father's we have the name Burroughs, but they already had a Burroughs there, someone I had never met. So if I wanted to do the Canadian show, I had to join the Union, but they said that I couldn't use that name because it was already taken. So I took the name from my mother's side, and when my son became an actor, he was able to keep the last name Burroughs, so that's why we have different last names. Darren Burroughs is my son. He was in **NORTHERN EXPOSURE**. My grandmothers on both sides were full-blood American Indians. Both of them are Chiricahua, which is one of the Apache tribes. So, I played a lot of Indian characters early in my career and in New York I did a stage show based on a script called *Chief Pontiac*, written by Major William Rogers, back in the 1600s. He came to America and he wrote a play about what he saw. I played one of the sons on stage in New York. I got my (American) union card as a stage actor doing a part in *The Fantasticks*, the musical.

"I did a project called **THE PEACH GANG**, back in New York, which was a television project and was a big special for the public broad-

casting system. I think that's one of the reasons I got WINDWALKER, because THE PEACH GANG was based on a true story about the first white man ever executed in North America for the killing of a Native American, of an American Indian. And I played the Indian who was killed. Chief Dan George played my grandfather in the project. It was shot there in New York, and since I was playing an Indian in a historical character in that project, they talked to me about the WINDWALKER, which was also a Native American, Indian Project." In '79 Drago had an important role in THE CHISHOLMS mini series based on Evan Hunter's novel and a part in the TV movie NO OTHER LOVE starring Richard Thomas and Julie Kavner.

The critically acclaimed WINDWALKER (80) was his first released theatrical film. "WINDWALKER wasn't my first film role, but it was almost the first. I'd played a small part as a garbage collector in CUTTER'S WAY. I worked for only two days." Jeff Bridges and John Heard starred in Ivan Passer's conspiracy cult film which was recut and re-released by U.A. as CUTTER AND BONE. "WINDWALKER was with Trevor Howard and James Remar, the Windwalker." The two actors both played the lead role at different ages in the Pacific Int. release. The other cast members were all Native Americans. Drago played a Crow scout. "Trevor Howard died shortly thereafter, he's one of the legends. To have an opportunity to work with him was a very special project. Plus I had to learn to speak Crow Indian. I spoke Crow in the project, all with subtitles. When I went in to talk to them, they asked me if I spoke Crow Indian. I didn't, but I didn't tell them. I thought in my mind 'What are the odds that the producer and the director speak Crow Indian?,' because they weren't Indian. I figured, 'OK, nobody but a Crow Indian speaks Crow, so they won't know.' So I told them, 'Yes, I speak Crow.' They said 'Oh, great! Say something to us!' So I just said gibberish, I just said a lot of nonsense words with an Indian, Crow Indian accent, and they thought it was real Indian, and they said 'Oh, that's great, that's great!' Then, after that, I went to a gentleman who spoke Crow, and I learned to speak the lines I had to say, so I learned all the lines from him, but I didn't speak it, when I went. In the movie there's kind of a little dirty joke, it's a sexual joke, in the movie, that we put in. But it's in Crow, so nobody else understood it. So they played the movie on the Crow reservation, in the Dakotas, and everybody was laughing, and they thought it was funny, but the movie producers never understood why all the Crow Indians were laughing at the joke, but it was very funny. I did the same thing in THE CHISHOLMS, I spoke Cheyenne, and my character got killed in the end of the miniseries, and then, they made a regular series out of it, for American television. They took a lot of the scenes that I'd done in the miniseries and they put them in the series and they changed the subtitles, so that they were saying something different than what they actually were saying. They were doing flashbacks, but to make sense for the series, they just changed the subtitles, and you're saying the same thing, but they've just changed the subtitles, and made out like we were saying something else. I was very grateful for the opportunity to play Indians, but pretty soon they don't think of you as an actor playing an Indian, they think of you as an Indian actor, so eventually I



in CHINA WHITE

quit playing those parts." Drago married an actress in WINDWALKER, Silvana Gallardo.

After parts on some TV shows, Drago landed a bad guy role in Clint Eastwood's PALE RIDER (85). "I loved working with him. He's such an interesting guy. The interesting thing was watching him change from directing to playing his part. It was great seeing him change his director pose when he was about to act. When he was directing he was this middle-aged guy with his stuffed hat over his head, and all hunched over, and when he had to play his part, he stepped out from behind the camera, he transformed. He had a routine that he would follow: he would walk almost in a rectangle and slowly take off the coat, and it would take him about five minutes. And then, all of a sudden, there would be Clint Eastwood, the character he's created over all these years. It was a real transformation. It was every little kid's fantasy to be in an old west town and face down Clint Eastwood in a gun fight. When we got ready to shoot, he didn't block it out. He didn't say 'You go here and you go here.' He just said 'OK, action, go wherever you want to go and we'll set up the cameras where you end up.' When he had to shoot interiors he took out all of the lights, and he slowly lit little pieces of light to find how he liked it

best. There were times when the set looked like a Rembrandt picture. He's such a creative man, I like him very much. Also, he doesn't have his actors audition. They just come in and he talks with them about what they think about their role, how you'd work with him and what you have in mind about the character. One day he said to me: 'I used to hate the auditions so much as a young actor that I'll never put another actor through this.'" (Laughs)

INVASION U.S.A. (85) was the Cannon Chuck Norris movie about Communists invading Florida. "I loved making that one. Originally, I'd gone and talked to them about playing that part. For one reason or another, they'd cast another actor, whose name I don't know at the time, for it. They already were shooting down in Florida and they called me at the last minute. They said, 'Listen, the way that you wanted to do the part; you were really correct, that was the right way. We made a mistake, and we would love to have you come if you could get on the plane tonight.' So, they re-shot all those scenes. I got on the plane and I flew to Florida. And as soon as I got off the plane, instead of taking me to the hotel, they took me to the set. We were in Little Havana in the Cuban section of Miami, and they took me right into the set, and I went right into make-up. They gave me the script, the scenes we were going to shoot, while I was in the make-up. We shot all night and then they took me to the hotel. So, I really worked well over 24 hours straight, counting the flying time. About 36 hours, actually, before we finished. That was the first time I had the opportunity to work with Chuck and I liked the whole energy. He had a very nice energy."

Joseph Zito directed. "Joe is great. We never worked together again since, but we run into each other all the time, and we're always trying to find some project that we can do together. The more realistic for him, the better, because he's a wonderful action director and he lets the actors, as long as it's realistic, pretty much to do what they want to do. As a matter of fact, I met a wonderful first assistant direc-

tor who was working with Joe, as a second assistant director at the time. He's friends with Joe from many years. Leo Zisman is his name, he was from Russia, and he eventually made his way to America. He's become a life-long friend, and I worked with him in three or four different movies now. The whole experience overall was very special for me, and this was the first of a series of pictures that I did with Chuck after that. I did two or three other movies with him, and then his television series and all of that. For me it was lucky and I made a lot of friends that I kept for years from that. I speak to him all the time. I love it when we're just talking. A couple of months ago we ran into each other and we're trying to find another project to do together.

"I just kept shooting on that kind of non-stop for hours and hours and hours. The stunt-girl who was playing my partner, she gets thrown out the window in the scene and that was the first high fall she'd ever done. So, she was very, very nervous, but it wound out just perfect. All in all, it was a great time. That was sort of the last of the heyday of Hollywood. They were spending a lot of money on action movies at the time. We had a lot of money to spend, so they had a lot of time. I've never been floored before, I came back now a number of times because of that project. It was a very special time, I remember it very, very well. The scene was great and I became very good friends with Richard Lynch. That was the first time he and I had ever worked together as well. I used to walk by his trailer and he would be playing the flute. A very interesting stage man, he could play the flute to relieve his tension. He and I, since then, worked together maybe five or six times, and we became very good friends. He has a house out in the desert, outside of Palm Springs. He's one of the greats among actors, and I think, underused. He has scars on his face from burning. He told me that before his face got scarred, he couldn't get any work, because he looked like an angel. I've seen pictures of him. He was such a beautiful man, that he couldn't get work because he was too pretty. After he had that terrible fire and his face was burned, he said, 'After that I had my whole career.' But I think they've underused him. He's a very, very special actor, and I think, never quite found that one special part for him." Years later Drago and Lynch were in several other movies together.

He played Snow in *VAMP* (86) from New World, featuring Grace Jones. "I love that picture! She's such a strange, wonderful lady! I played an albino, she was playing a vampire, obviously, from the name of the movie. Everything was shot at night. Every scene in the entire movie is a night-shot. I was playing an albino who only came out at night, and was friends with her. They bleached my hair completely white, like a piece of white notebook paper, and they bleached my

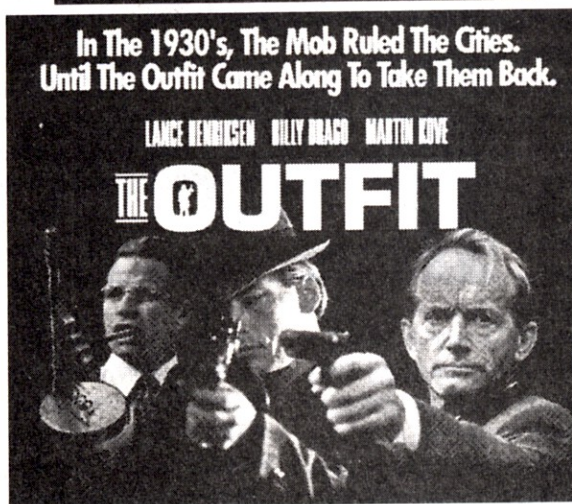
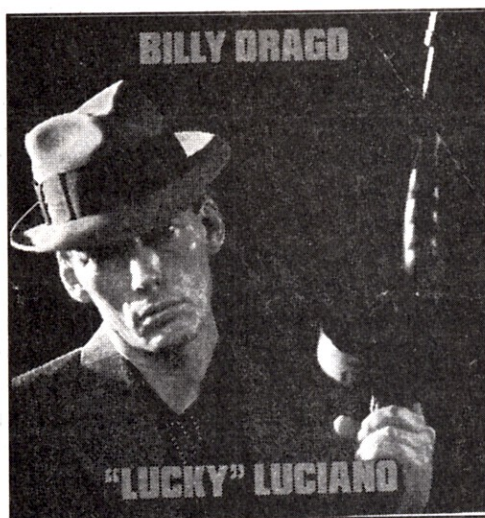
eyebrows, they bleached my eyelashes, they bleached everything. It took days. And, oh, an awful thing happened. One of the guys who was playing a member of my gang, I won't say his name, but he was not a very nice man. I don't know whether he was in a bad mood or what. So, the make-up people got angry at him. You had to be very careful, because they were bleaching all the color out of the hair, so in order to keep from ruining the hair, you had to be very careful, but he made them so unhappy, in the few days that took them to bleach his hair, that when they finished, and took off all the stuff, you could pull on his hair like a rubber band and it stretched. They bleached everything out of it, and they didn't tell him. So, when the movie was finished, you could just stretch his hair, like a rubber band, and the next thing

was he had to have all that hair cut off. But luckily I was very nice to them. The person who touched my hair said, 'They're gonna bleach it, be careful, though.' They (had to) keep the bleach out of my eyes. It was a very claustrophobic and a little scary process. But it came out great.

"Grace, I think she's also one of the special people around. She's from New York, and was living in New York while we were shooting here, and since we would shoot all night, she invited people over to her apartment. She had rented a place here in town. A couple of times I went, and the crew and everybody would go up to her house, but she was never there, she was like the vampire. She would leave the house open and after we shot, in the day, you could go up there, and she had her bathtub filled with champagne and ice. And you would just come in and everybody could party all morning and she would just disappear and you would never see her till the night. She's quite an eccentric but very interesting woman. I would love to work with her again. I don't know what she's doing, I've kind of lost track of her, but she's a very special lady. That was really, really a lot of fun. Dedee Pfeiffer, Michelle Pfeiffer's younger sister, who has now become quite well known in America for the television series (*Cybil*), she was in the

project. Lot of interesting people were in it. As soon as the sun came up, we were through shooting. We shot all in the downtown section of Los Angeles, and when we were finished I would come back and I would stop in the morning in some 7-11 or something. I had long white hair and I would really get their attention when I would come into the 7-11 to buy some cigarettes or buy something on the way home. They all kind of backed off and let me get whatever I was getting and go on. It was a great look, I loved that look. Had I'd've been a rock star, I'd have kept that look. For a long time I had a very blond hair, it took a long time to grow back."

Drago played the real life gangster Frank Nitti in *De Palma's THE UNTOUCHABLES* (87). "Well, for some reason they (the people on



production) weren't happy with the way the cast was, and so they would try to get different people to do some of the parts. And Andy Garcia had already done something on the Frank Nitti part, and he wasn't interested in that, he was interested in the other part (he played George Stone). They were negotiating with De Niro to try and get him. I had met the casting director two years before that. He had called me, and told me I wasn't right for the part that was cast at that moment but he said he really liked me and he'd like to work with me in the future. I thought, 'Well, everybody says that, and I appreciate it, but that's just the normal thing people say.' And two years later he called and said 'Look, they're going to do this picture, called THE UNTOUCHABLES.' So I went and met Brian (De Palma), and he said 'OK, great, you're the guy.' In the meantime, my father had passed away, and I had gone to his funeral and they called me back from there and told me that I had to be in Chicago the day after that, and I said 'OK, no problem' and it was as simple as that.

He was Snake in HUNTER'S BLOOD (87) from Concorde.

"HUNTER'S BLOOD was something like a remake of DELIVERANCE, that movie with Burt Reynolds and Jon Voight set down in the Deep South. It was Roger Corman's take on DELIVERANCE. It's the same basic plot: hunters go into the back woods, hunting Clu Gulager (PV #36). Sam Bottoms is also in the picture, there were a lot of well known actors in that movie." It also featured Bruce Glover (PV #20), Kim Delaney, Joey Travolta and Mayf Nutter. "I play one of the backwoods characters who's after Clu and Sam. Sam and I became good friends after that picture, and when they opened the picture, Roger Corman put it in the theatres all over the south. And it played to sold out audiences and what he would do is take Sam and I in some kind of old fashioned promotion tour. Something like 'the Circus has Come to Town' and they would have the premiere of the movie in some little town with our presence. We would go from the hotel to the theatre in a limo and they would have girls like Miss Florida or whatever and we would get out of the limo and walk down the red carpet and we would go to the theater and make a little speech to the whole audience, and when the lights would go down we would sneak out. Then we would drive to the next theater and we would do the same thing and by the time the first theater had finished the screening, we would sneak back into the first one like we've been there watching all of it and then we would be up front signing autographs and give away movie posters to the people and then we would go to the next one just in time to catch the end of it. In that time, The Wrestlemania was very popular, so they would take Sam and I to the local TV station and we would come out and chase each other in the ring as the bad guy and good guy to advertise the movie and they would say 'Tonight you can see them in the movie chasing each other.' Then, we would move out to the next town. They only made like ten prints of the picture but we went around and it played all over the south. In almost every American southern state. He had quite a success with it and after that he released it on video and it was my first experience with an old time genius like that. He was like Cecil B. De Mille of promotion. It was a lot of fun."

In '87 BANZAI RUNNER starred Dean Stockwell (PV #21) and IN

SELF DEFENSE starred Linda Purl. In '88 FREEWAY was also from Corman's Concorde and THE HERO AND THE TERROR starred Chuck Norris. The same year Drago was on the FRIDAY THE 13TH Series episode Read My Lips. "Ah, yes, the one with the puppet. The puppet that comes to life. I forgot the name of the movie, it was a remake. It was a friend of mine, Francis Delia, who directed that. He called me and he asked me if I'd like to do it. What he'd done for television, he said it was an anthology series. There were two feature films, made a number of years ago, based on that same story. So it was a great chance to do that. Plus, unlike most television shows, we were shooting on location. We went to Canada. And I'd much rather shoot on location, for me, it's almost like we ran away and we joined the carnival. So, we didn't have to worry about installing the phone or whatever happens. It's just making the movie. It was the first one with a friend of mine doing it. For me it was a wonderful part to play. And I started out, and I went to fly to New York and did a lot of stand up comedy there. I quite enjoyed it, I liked television very much. I always remember it. It's the favorite chapter of a friend of mine, who used to see the series. He recorded it and showed it to me. It was really cool.

CHINA WHITE (89) was directed by Ronny Yu. "Oh, yea, he's

great. He's going to direct a film (FREDDY VS.

JASON). for New Line Entertainment. I liked working with him very much. And at the time I did it, it was the first picture he did in the English language. We were on location in the Netherlands, in Amsterdam, and Belgium. I think he was a stunt actor, and he has a slight limp. He got injured making a picture, I could be wrong on this, but I think he got injured making an action picture in Hong Kong. That's one reason why he chose to become a director, I think he was an actor, originally. That's the way I remember him telling me, when we were sitting in Amsterdam. We had half a Hong Kong crew and half a Dutch crew, from the Netherlands, to shoot the picture. And naturally they (the Dutch) like Rembrandt and they take a long time. The Hong Kong crew, they worked very quickly. So, it took them a few days to work together. They asked what's the big difference between how the Hong Kong people shoot the pictures, and the way they shoot pictures in America.

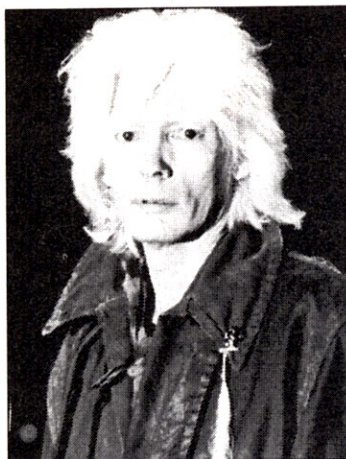
And I was telling him 'In Hong Kong they didn't care if my character drove up in a blue car, and when I left, I drove away in a red car.' (Laughs) They said, 'Well, the Hong Kong audience doesn't care about that, so, they don't pay any attention to it.' And I told them 'In America, they care whether you come up in a red car or a blue car.' There was a scene where I knocked everything off the desk, and when we first were shooting it, they weren't concerned about putting back everything the same way where it was. It didn't matter. And when I explained this to them, they went and had this lady, who came, and instead of having like a Polaroid camera to take a picture and fix it back, worked like a wonderful sketch artist. She would sketch everything so quickly. And we would place everything exactly where it was in the picture. It was very interesting working with them. Ronny's a great guy. When he comes to America, he comes around and we go down to this nice little Chinese restaurant that he told me about. He's a great guy and a great director."

Drago continued to keep very busy usually playing bad guys. His



Darren Burroughs —
NORTHERN EXPOSURE.

7(?) THE PEACH GANG (PBS)
 79 THE CHISHOLMS (mini)
 NO OTHER LOVE (tv)
 80 **WINDWALKER** (Citadel)
 81 **CUTTER'S WAY** (CUTTER AND BONE) (MGM)
 on STRIKE FORCE
 83 on AUTOMAN, T.J. HOOKER, CUTTER TO HOUSTON
 82 JOHNNY BELINDA (tv)
 84 on HUNTER
 85 **PALE RIDER** (WB)
INVASION U.S.A. (MGM)
 on MOONLIGHTING
 86 **VAMP** (Starmaker)
 NORTH AND SOUTH II (mini)
 on HILL STREET BLUES, HUNTER, THE
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 87 **THE UNTOUCHABLES** (Par.)
HUNTER'S BLOOD (Embassy)
 IN SELF DEFENSE
BANZAI RUNNER (Vidmark)
 on THE WIZARD
 88 **FREEWAY** (Starmaker)
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 (Media)
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 89 **CHINA WHITE** (GWANG TIN LUNG FOO WOOL)
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 DARK BEFORE DAWN
 PRIME SUSPECT (TRAUMA)
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 90 **DELTA FORCE II: OPERATION STRANGLEHOLD** (MGM)
 91 **DIPLOMATIC IMMUNITY** (Fries)
 92 **GUNCRAZY** (Academy)
MARTIAL LAW II: UNDERCOVER (Media)
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VAMP

93 **CYBORG II** (Vidmark)
LADY DRAGON II (Imperial)
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THE OUTFIT (MCA)
 on ADVENTURES OF BRISCO COUNTY JR.
 94 **SOLARFORCE** (LUNARCOP)
DEADLY HEROES (Col.)
 95 **NEVER SAY DIE** (NL)
MIRROR MIRROR III: THE VOYEUR (Anchor Bay)
PHOENIX
THE TAKEOVER (Live)
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 96 **SCI-FIGHTERS** (Image)
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 SHADOW WARRIORS (ASSAULT ON DEVIL'S
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 98 MONKEY BUSINESS
 BREAKING THE SILENCE
 99 STRIKE ZONE
SOCCER DOG: THE MOVIE (Col.)
 on CHARMED, NASH BRIDGES
 00 MIRROR MIRROR IV: REFLECTIONS
 VERY MEAN MEN
 on THE X FILES, CHARMED
 01 DEATH GAME
 CALCULATED RISK
THE CIRCUIT
 02 WELCOME TO AMERICA
 DECEIVERS
 03 **Tremors 4**

acting was often the best part of the smaller or direct to video movies he was in. Meanwhile his look-a-like son Darren Burrows (born in '66 in Kansas) made his own movie acting debut in CASUALTIES OF WAR and 976-EVIL (both 89). Darren had roles in CRY BABY and CLASS OF 1999 (both 90), and others including AMISTAD (97) but he's best known as the nice quiet native Ed Alaskan Chigliak on NORTHERN EXPOSURE.

One of Drago's most memorable eccentric roles was as Hank Fulton, a snake handling priest in GUN CRAZY (92) with Drew Barrymore. "I was very happy with that. First of all, it was a movie directed by a woman, Tamra Davis, and I found out that I enjoyed working with that. It was a different experience. And I loved to work with Drew Barrymore. I met the mother, and the whole family, I met them a couple of times, they went to visit her on the set. Originally, I was to play the mother's boyfriend, that tries to rape (Drew) Barrymore. I said 'You know, I'd really love to be in your movie but I'd really rather play this preacher, because I grew up around (this environment.) I had an aunt who was a very conservative religious person, and I grew up around these kinds of preachers and I really want to play one of these people, that I saw as I grew up, as a child.' They said 'OK. We'd love to have you in this movie. We'd love you to do that part.' So they got Joe Dallesandro to play the other part. He

was known because he'd been in the Andy Warhol movies. So he played that part and I had the chance to play this preacher, that I had seen many times. And twice, because they wrote an episode of the television show THE X FILES, where I played this preacher on television again. I'm (usually) very dependent on the script, but in that case, I did improvise a lot with the scenes in the church, with the members of the congregation, and the scenes with the snakes and all that. For me, words are just sounds arranged in a particular order. For me it's called moving pictures for a reason, they're motion pictures. For me the image is more important than the words, now that they're being translated anyway, now that everything goes over the words. But the pictures, everyone can understand the pictures."

LADY DRAGON II (93) starred martial arts fighter Cynthia Rothrock who said in an interview she was scared of Drago during one difficult scene. "Ah, yes. (laughs). That scene we did was great. I think that in most of the versions that they released it was cut out, except, maybe, on the DVD. It scared the producers as well. The director (David Worth) used to be a director of photography for the early Clint Eastwood pictures, so he pretty much let me do whatever I wanted. He enjoyed the way I did my work. It was so funny because she's so strong. In the fight scenes, she kicked me around and she shoved me against the wall... I was bruised everywhere. I said 'How

am I going to fight this woman who's been the undefeated kickboxing world champion for all these years?" And she's fought all of these heavies, all of these guys who were really much more fighting types. The only way I can fight her is psychologically. It was a real battle between the two of us. She was a really good sport. She went along with whatever I wanted her to do, she just played the scene. I was just thinking about it the other day, they were re-running that movie we did together on television."

THE OUTFIT (93) starred Lance Henriksen. "I love him. He's crazy. He's a very strange and interesting man. I loved working with him very much. I think that was one of the reasons I shot that in New York. They didn't have much money, the people that made that picture. They had to ask 'OK, we only have this amount of money, and that means that you're only going to get a very short time to shoot; one week.' We flew from Los Angeles, but we didn't meet on the plane, we never met each other, but we knew who each other was, and so we met in the lobby of the hotel at about midnight. We stayed up all night. And Lance said 'Oh, let's have party.' We sort of partied all night. And then at six o'clock that morning we went up to shoot, and we shot all day and all night. And pretty much the next day we went home. (laughs) That's pretty much how it went. Lance is great. He's a very special artist. Such an interesting man."

Drago played so many villains that some of his extreme evil roles are very similar even to him. "The ones from DELTA FORCE 2 (90) (starring Chuck Norris), and DEATH RING (93) and DEADLY HEROES (94) (both with Michael Pare) were basically identical. It was very different for me because they were three opportunities to play the same character. All three of those were basically the same man, standing in different situations. It was like a change to do a very long story, like three episodes with the same character. I could do it with different people working around me. With the same character I could do something like a long six-hour movie. I guess they were like men without limits. For them there was no difference between treating you well or killing you. They didn't see themselves as bad. It didn't make a difference for them how things went, or even whether they died. I tried to permeate a kind of suicidal aspect in them. Like the guy in DEATH RING, I almost felt he was so happy, he was waiting for someone to come and kill him. And that was what he was waiting for all of those years."



in DIPLOMATIC IMMUNITY

He was in the horror sequels MIRROR MIRROR II: THE VOYEUR (95) which he was also a producer of and MIRROR MIRROR IV (00). "Frankly it was two friends of mine, Rachel Gordon and Virginia Perfili, who directed those, that was a reason to do them. As a child I loved scary movies, they were my favorite kind of pictures. So I enjoy that genre of pictures. It was directed, again, by the two of them. It was the first time for me see two people direct, and women. Both

were directed and produced by women. And both were good friends of mine. On one movie, a woman was in charge photography. It's not often you get a chance of working with women on those levels of the creative process. That's why I did it."

Drago has an acting school in LA. "It's really Silvana's actually. She's started it. She's a great actress on her own right. So whenever she would go away to work, she didn't want to shut her classes down, I would go in and run the class. Luckily for me, and luckily for her as well, she has quite an active career. So there were a number of times when I had the opportunity to run the school. She has such a wonderful group of students, in the school. All these wonderful people over there. I'm always happy when one of them gets the chance to

work." Drago would like to direct some day. "In a sense, on some of those pictures I shot overseas, many members of the crew don't speak English, so, in a lot of the scenes I was in, I had the opportunity to direct them myself. I always wanted to be responsible for the entire picture."

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In addition to her wholesome beauty and down-to-earth demeanor, Lindsay Bloom was blessed with a rock-solid work ethic that allowed her to navigate a steady stream of acting jobs once she hit Hollywood in the early 70's. For a Midwestern girl born and raised in America's heartland, Lindsay Bloom carved out quite a career for herself under Hollywood's big city lights. The gorgeous, flaxen-haired actress began her show business odyssey as a singer and dancer in her hometown of Omaha, Nebraska, and later utilized several beauty contest victories to pave the way to a prolific film and television career.

Born to Sandy and Jeri Bloom on August 27, 1950, Lindsay Diane Bloom enjoyed a "normal, middle-class, Midwestern upbringing" on the west side of Omaha. "My mother was a stay-at-home mom, bringing up the kids, and my dad ran a family woodworking and cabinetmaking business from Sweden. Happily, both my parents are alive and well." Lindsay showed an early interest in dancing and was enrolled by her mother in dance class by the time she was 3. Throughout their childhood, she and her younger brother Wes would entertain their parents with song-and-dance numbers performed in the family's basement. "Wes and I did comedy sketches set to music and played different characters. My parents loved it! While I stayed interested in performing, Wes went on to do other things. He currently lives in Arizona and has worked for many years as the captain of transportation for various TV shows and films in Phoenix."

Lindsay continued her love affair with singing and dancing while in high school, and excelled scholastically as well. She was not only a member of the National Honor Society and President of the Thespian Club, but also Secretary of The Omaha Central High Players, an organization that performed in several hospitals and talent shows throughout the state. She later received some valuable theatrical experience at the Omaha Community Playhouse, which at the time was a famous launching pad for several aspiring performers, including Peter Fonda. It was while Lindsay was a senior in high school that her initial association with beauty pageants began.

Beginning with her crowning as Miss Omaha while she was a senior attending High School in 1968, Lindsay was a resounding success on the beauty pageant circuit, dancing and winning the talent competition in the Miss Nebraska preliminary competition for the Miss America Pageant (where she placed third). Following a move to Scottsdale, Arizona, she entered—and won—the Miss Arizona World contest in 1971. In rapid succession, Lindsay went on to compete in the Miss World USA Pageant in Hampton, Virginia (where she was the 2nd runner-up) and the Miss Arizona title for Miss USA International in Tokyo, Japan, which provided her with yet another victory. Lindsay's participation in the Miss World USA Pageant in 1972 was her swan song in the beauty contest arena, where fellow Arizonian Lynda Carter (and future Wonder Woman) took home top honors that year. From the very outset of her involvement in the glamorous world of beauty



LINDSAY BLOOM

interview by John O'Dowd

competitions, Lindsay had a well-defined game plan. "I figured if I could get to the Miss America Pageant then I could do my dancing on television and thereby be discovered. It didn't quite happen that way, but at least it was fun trying! The contests provided me with an opportunity to meet a lot of interesting people and gave me valuable experience in giving interviews. This really helped prepare me for show business and for the kind of situations I found myself in later on in my life."

Following a time where she taught modeling and dancing in Scottsdale, Lindsay moved to Huntington Beach, California in June of 1972 and by that October was auditioning for a spot on the popular DEAN MARTIN SHOW. Bloom was among 400 young women vying for a chance to be the newest member of Martin's "Ding a Ling Girls" of background singers and dancers, and was delighted when she was hired. Former Miss Ohio Jayne Kennedy was also hired. "Dean was great! I was a little bit nervous my first day on the set because the producers had forgotten to introduce me to him! So, I actually met him for the first time during the taping of the show. (Dean never came in during the week to rehearse because he thought it would make him stale.) What

a nice, down-to-earth guy he was. I don't know if you remember this, but at the beginning of each show they would lower him down on a couch while the Ding a Ling Girls sang, "Come on down, Dean, come on down..." Well, this one time during taping, the hydraulics broke and he got stuck in midair! So he proceeded to do the entire show from fifteen feet off the ground and he had the whole audience in stitches! (laughs) I also remember getting Ginger Rogers autograph for my mom. My mother had show business aspirations herself but had given them up to raise our family. She had always idolized Miss Rogers so I think it was kind of a bittersweet thing for her to see me get to work with her. Mom was so excited when I got her Ginger Rogers' autograph!"

Lindsay was on the show for nearly two years until it ended in 1974. "You know, we not only did the TV show, but we traveled a lot with Dean and did our own act in nightclubs across the country. After the show was canceled, I had kind of a critical decision to make—that being, was I going to continue with the singing and dancing aspect of my career, or pursue this thing called acting? I didn't like all the traveling that's required of singers and dancers, so I decided to study acting with drama coach Charles Conrad. There were a lot of great people in that acting class—people like Carl Weathers, Veronica Hamel, Dee Wallace (a wonderful girl) and Susan Blakely, among others—just a bunch of really talented people. My original goal in Hollywood was to be known primarily as a singer and dancer, like Juliet Prowse. I was a dance major at The University of Utah and although I had taken some drama classes there, acting—at the time—felt kind of fake and unnatural to me. It wasn't until I moved to California and worked with a drama coach that I learned an acting technique that made 'making believe' a lot more fun for me."

"I studied with Charles Conrad for quite a while and got my very first acting role in 1974, on THE NEW DICK VAN DYKE SHOW. It was a lot of fun! Dick shot the show in Carefree, Arizona, just north of Scottsdale, and I got to do a couple of episodes with Dick and (his co-star) Hope Lange. Carl Reiner directed one of the episodes and everybody was really nice. That was my absolute first acting job on a TV show, but my first acting jobs in Hollywood were on EMERGENCY! and SANFORD AND SON. I remember I played a patient on a gurney in the operating room on EMERGENCY! and I agreed to help the crew play a practical joke on (the show's star) Robert Fuller. He was deathly afraid of spiders so I allowed the guys to put this hairy and humongous spider underneath the sheets of my gurney. When Fuller pulled back the sheets to examine me, he completely freaked out. (laughs) The crew loved it! Redd Foxx was so full-of-life...bigger than life, actually! (laughs) I did two episodes of Redd's show. They were taped at Johnny Carson's studio at NBC. What I remember most about Redd is that besides being hysterically funny and outrageous, he also loved to flirt! I remember this one time I was walking past his dressing room when he came out into the hallway, put his arms around me and said, 'Lindsay, would you like to be my own personal Angie Dickinson?' He was flying a bunch of people up to Las Vegas to party with him for the weekend and wanted me to join them, but I didn't go. That was my way of staying out of trouble! (laughs)

"I did two episodes of STARKY AND HUTCH-I played a meter maid who was always giving David Soul parking tickets. He and Paul Michael Glaser were really nice guys and a lot of fun to work with. I played 'Doc's' (Bernie Kopell's) girlfriend on LOVE BOAT and basically hung around in a bikini by the swimming pool. (laughs) On CHARLIE'S ANGELS I was a dancer in a disco dance marathon on an episode titled Dancin' Angels (laughs) and Cesar Romero played a psychopathic killer who winds up strangling me in the parking lot! I didn't work too much with the girls but I was happy I had the chance to use my 17 years of dance training on the show."

Lindsay also starred to act in movies in 1974. "That was a very busy time for me. I did four movies kind of back-to-back; they were all basically four-week shoots, except for the first one I did, COVERGIRL MODELS (75). We spent two months in The Philippines, shooting that one. We were based in and around Manila and I remember being very excited that I got to travel all the way across the world to be in my first movie. They flew four American actors over there but everyone else on that shoot was Filipino. A funny story...we were shooting some footage up near a volcano one day. It was a two-hour drive up to this area and they put me in a sexy red dress and had me do this slow-motion dance around a live water buffalo that they had chained to a log with a nose ring (I know...go figure!) So I'm doing all these elegant moves around this huge water buffalo when all of a sudden, it rears up and blows this disgusting glob of—ahem—mucus all over me! Is that gross, or what? (laughs) It wound up breaking loose from the log and taking off, which of course, caused mass confusion on the set! But it all worked out and they later got the footage they wanted. Another time, right in the middle of shooting a scene, three buses carrying dozens of Japanese tourists drove right onto the set and stopped so that they could all jump out and take pictures of us! Everyone went scurrying in

all directions and they ran after us, taking pictures. What a wild scene that was! (laughs). COVERGIRL MODELS, from Roger Corman's New World, was directed by Cirio H. Santiago. The cast included Mary Woronov (PV #27) and Vic Diaz. Lindsay as Claire, had a topless scene.

She starred in the country comedy SIX PACK ANNIE (75). "I made SIX PACK ANNIE for American-International. Bruce Boxleitner played my boyfriend in it and there were also a lot of great character actors in that film—Sid Melton, Stubby Kaye, Doodles Weaver... they were all wonderful. It was really an exciting experience because that

was my first starring role in a feature film. AIP sent me out on a jam-packed promotional tour for the picture where I went to 18 states in two months. I made more money doing the promotional tour than I did making the film! (laughs) Bruce Boxleitner's a great guy to work with. He has a wonderful sense of humor and is such a hard worker. I remember one scene that we did for SIX PACK ANNIE that was really tough to do. Our characters were supposed to be in love and we're riding our horses when we see this pond that we decide to go skinny-dipping in. Well, the pond was really the Franklin Reservoir way up in Coldwater Canyon and it was freezing cold! I remember the shoot was in April and we had to jump in and out of that freezing cold water all day long. It was horrible! I ended up finishing my scenes around 7:00 that evening, but Bruce had to stay until midnight to finish and the next day he came down with pneumonia. Luckily, it was his last day on the film,

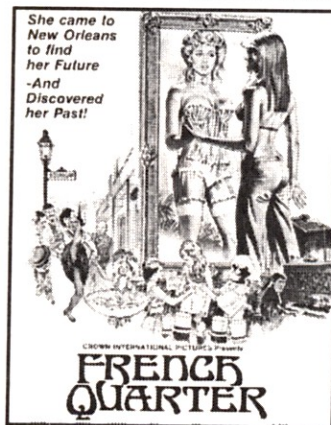
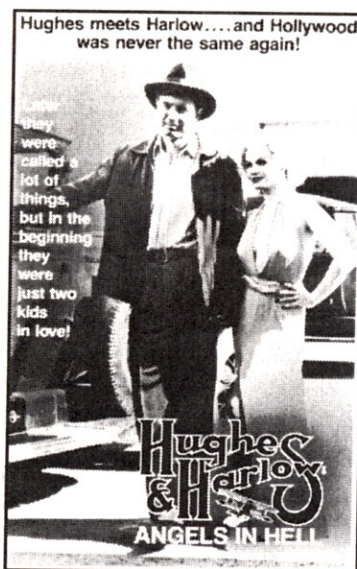
but I'll tell you, he was a real trouper."

She starred with Victor Holchak in HUGHES AND HARLOW: ANGELS IN HELL (77) (PV #18), produced, directed and written by Larry Buchanan (PV #24) who had wanted Lindsay to star as Marilyn Monroe in his GOODBYE NORMAN JEAN (75). Lindsay played the gorgeous blonde Jean Harlow and had a topless scene. Royal Dano (PV #19) was also in it. "I loved doing that movie! It was a great 'period piece' and I really enjoyed playing a real person who was famous and had been so successful. We spent about six weeks shooting it and

Larry Buchanan was a wonderful director (and a really funny guy). There were a lot of flying scenes in that movie with an old prop airplane. Since I was supposed to be in the plane, they had a stuntman double for me in those scenes. One day when I was questioning Larry about the angle of a shot and if the stuntman looked enough like me to fool the audience, he said, 'Don't worry, honey, it could be Ethel Merman—they'll never know the difference!' (laughs) The wardrobe was fantastic. I remember I had this very beautiful chiffon pantsuit that the stuntman also had to wear in some of the flying scenes, and boy, did he stretch that thing out! (laughs) They held the world premiere for HUGHES AND HARLOW in Houston and it had a very good initial response. I

was excited and was really looking forward to the film being a breakthrough for me. But unfortunately, The Suma Corporation (a firm representing Howard Hughes) wound up suing the movie company because of how Hughes had been depicted in the film and that kind of froze the movie's national release. It ended up playing overseas, I believe. I was disappointed with how that turned out, but you know, sometimes those things happen."

FRENCH QUARTER (77) was an odd and ambitious (for Crown Int.) release produced, directed and written by Dennis Kane. Like the



DARK SHADOWS series which he had directed, the movie jumps back and forth in time. "We shot my fourth film, FRENCH QUARTER, on location in New Orleans. Bruce Davison was the lead in that picture, and what a wild and crazy guy he is! I remember we flew down to New Orleans together and when we got there we found out that they had practically changed the whole script without telling us. Well, Bruce pulled a fit. He called me up and said, 'Lindsay, come down to my room, will you? I have to see you.' So I go down there, and Bruce answers the door dressed in a monk's outfit...you know, the long brown robe with the hood, etc. He said, 'I'm protesting this movie,' and he threatened to stay in that outfit until the producers fixed the script. I thought that was kind of an outrageous thing to do! (laughs)" Lindsay had a topless scene as Big Butt Annie. Virginia Mayo, Barry Sullivan and Susan Clark were also in it. "These were opportunities for me to get some credits and to get more experience before the cameras. Prior to these films, I had just done a few small parts on television, so I always looked at these jobs as stepping-stones to getting further along in my career. When you're first starting out, you don't have a lot of choices, or a lot of clout (laughs), so you just have to do the best you can. I learned a lot doing those four films."

She was Sugar McCarthy in TEXAS DETOUR (78), a Cinema Shares release by Howard (Hikmet) Avedis. "I played Patrick Wayne's sister and it was fun getting the chance to work with John Wayne's son. It was really enjoyable for me because I got to wake up early, go out to this ranch where they filmed the movie, and ride horses all day! I loved working with Patrick Wayne and still see him every now and then when I do a charity tennis game or a fundraiser for The John Wayne Cancer Clinic. R.G. Armstrong (PV #28), a very famous character actor, was also in the film, as were Priscilla Barnes from THREE'S COMPANY and Mitch Vogel, a young actor who had been a regular on BONANZA. There were a lot of great stunts in that movie. Paul Baxley was our stunt coordinator and he did a terrific job." The cast also included Cameron Mitchell (PV #19). Many actresses have casting couch stories and Lindsay Bloom is no exception. "(laughs) Well, unfortunately, yes! The director of TEXAS DETOUR locked me in his office when I was auditioning for him and wound up chasing me around his desk a few times. Luckily, though, I got out of there without anything bad happening to either one of us! (laughs) Someday I'll have to write my memoirs and really go into all the interesting things that happened to me during my time in Hollywood. I always try to get along with everybody in everyday life anyway, because that's just my nature. I really didn't have too many problems." She wasn't a Hollywood partyer either. "I was very career-oriented. I had a lot of goals and places that I wanted to get to in my career and I didn't have time to be silly and wake up all burnt-out and with hangovers and all that stuff. I always stayed very focused and just concentrated on working as much as I could."

In H.O.T.S. (79) (PV #37) she was Melody Ragmore and had a topless quarterback football scene. Based on a story by the producer's wife Cheri (GINGER) Caffaro, it featured the comedy of Danny Bonaduce. "The producer of H.O.T.S. was a friend of mine, Don Schain, whom I had always wanted to work with. He said, 'Lindsay, this is kind of an ANIMAL HOUSE with girls, but there's one good acting role in the film,' that of the 'hoity-toity' President of the Sorority House. Well, I took the part and it was fun because I had a drunk scene and got to play a real nasty bitch. (laughs) The movie evidently

has quite a following because it's been re-issued on video at least ten times over the years."

She had a small part in THE MAIN EVENT (79). "That was just a one-day gig. A bunch of actresses had been sent over to the set—the movie was already in production—and Ryan O'Neal chose me for the role of his girlfriend. To tell you the truth, I was a little apprehensive about working with Ryan because I had heard all these rumors about his bad behavior. But, I must say, he was a perfect gentleman with me. We hit it off great. I didn't get to know Barbra Streisand very well. I recall her standing around and staring at Ryan and me on the set and I remember thinking at the time that she was acting kind of like a jealous girlfriend. She wasn't very friendly. THE MAIN EVENT was a big-budget movie and I don't think any expense was spared. I mean, the Kraft Service table looked like a gourmet buffet!"

Lindsay became a semi-regular on THE DUKES OF HAZZARD as Maybelle Tillingham. "I was on DUKES off-and-on for three seasons (1979-81). I played the telephone lady in Hazzard County and they changed my name from Maybelle to Myrtle about every other episode, I think (which I thought was kind of strange). I did about six episodes of the show the first year, and came back and did another three or four shows the following year, and then about three more during the third year. My character was always causing trouble and always trying

to get a date with one of the Duke boys, but it never happened! (laughs) DUKES OF HAZZARD was one of those corny, lighthearted shows, you know, but it was fun. I remember at the time my agent trying very hard to talk me out of doing it, but I finally convinced him it would be a good gig, and it was. A lot of people don't know this, but the original concept for the show was based, in part, on my husband Mayf's Capitol Records album, Skinnydippin'. Guy Waldron, who was the creator of the show, had a lot of meetings with Mayf to develop the characters from the people Mayf wrote and sang about on that album. It's kind of ironic that Mayf wasn't asked to be one of the regulars on the show, but he was the lead guest-star the first time it went to #1 in the ratings, so that was kind of nice."

I played Robert Urich's girlfriend, "Rocket," on VEGAS (in 80). I remember the casting director had requested me for the part. I didn't have to audition for it, for a change (which was nice). Robert had just lost his dad and the first scene we did after he came back from Ohio and the funeral, was a bedroom scene—and we hadn't even met each other yet! It could've been a very uncomfortable situation, but we started laughing about it and I think it helped lift Robert's spirits a little. I did two episodes of VEGAS. Robert Urich was a wonderful guy and I cried my eyes out when he died last year. My husband Mayf and I both thought he was a great, great man."

Lindsay played Chris in THE HAPPY HOOKER GOES HOLLYWOOD (80). "That was fun to do, as well. There was a scene in that film where I had a grapefruit squished in my face at the dinner table—an update of the famous James Cagney/Mae Clarke scene from PUBLIC ENEMY. Believe me, you want to nail those kinds of scenes in the first take! (laughs) I worked with some great people on that film—Adam West, Martine Beswicke (she played The Happy Hooker...what an excellent actress), and Jack Lemmon's son, Chris (he was a gas, just like his dad was)! We all had a good rapport with one another and had a lot of laughs on the set. I really liked working on that film."

Following a four-year courtship, Lindsay Bloom married singer/songwriter/actor Mayf Nutter (Adamson) from West Virginia in 1980.



at target practice (recent photo)

He narrated Disney films recorded 7 top 100 country chart singles (including "Green Door") during the 70s on Reprise, Capitol and GNP. "We met on November 12, 1976 at The Palomino Club, which was a very famous country music nightclub in North Hollywood. We were both represented by The Stephens Gray Agency at the time. I was invited by my agent to go see Mayf play at the Palomino and I was really impressed with his performance. He didn't do the type of country music that I was used to—this was much more hip, more rock and roll, or country-rock, and I loved it. Mayf is such a great entertainer and performer (and besides that, he was cute and very clever, so I made sure I stayed for his 2nd show that night)! (laughs) We met during the break and started dating about a week later. I love everything about Mayf. He has so much talent and throws himself into everything he does with nothing less than 150%. What I love most about him, though, is that he's such a great dad to our three kids. He does so many things with them and is just a wonderful father." A warm and personable couple, they are clearly devoted to their three young children: son Chase, 15, and daughters, Sage, 12, and Haley, 9. "They're terrific kids. They're all talented and they love to sing and put on shows for us. We're very involved in our church and we do a lot of things together—camping, hiking, and fishing, to name a few. I am really proud of my husband and my children and I love them all so much.

In 1982 Lindsay joined the cast of *DALLAS* as Steve Kanaly's girlfriend Bonnie Robertson. The show was a blockbuster at the time, not only in the U.S., but also in almost every country around the world. "Oh, it was great fun working on that show! They originally hired me for three episodes and I wound up doing seven, so as it is, they kept me around longer than they had originally intended. But after a while the storyline evolved to a place where my character was really no longer needed, so there was no way I was going to become a full-time regular. Still, I have to say that being on *DALLAS* was a great opportunity and I think it really helped my visibility as an actress. I'm glad I did it. I very much enjoyed working with Steve Kanaly (Ray Krebs). I played his old girlfriend. He's a very nice guy and we had a lot of fun together." I already knew Linda Gray from Charles Conrad's acting class and it was wonderful seeing her again. My scenes, though, were mainly with Steve and Larry Hagman. Larry directed one of the episodes I was in, and boy, does he love to tease. And he always does it with a straight face so you never know if he's being serious or just kidding around! (laughs) I remember this one scene we did in a bar where I was supposed to throw a drink at Susan Howard (Donna Krebs, Ray's wife) and then she punches me out. Well, Larry said, 'O.K., Lindsay, when she punches you I want you to slide all the way down the bar on your stomach and then hit the cash register!' I just looked at him with my mouth open, like, 'You can't be serious,' and then, of course, he started to crack up, so I knew, thank God, that he was only kidding! He really keeps you on your toes, though! (laughs) Patrick Duffy directed two of the episodes I was in. He's a real likeable guy and very easy to work with. A funny story... one time they were trying to shoot a night scene in the restaurant parking lot but the crew was having some difficulty lighting it, so we waited in the bar for several hours while they worked on it. Well, Larry Hagman was sitting at the bar drinking margaritas and all these women kept going up there to talk to him. After a while the women were singing nursery rhymes



and these silly, little made-up songs to him, so finally I turned to Steve Kanaly and I said, 'What is going on up there?' He said, 'Well they want his autograph but he makes them work for it!' (laughs) I thought that was so funny! You know, of course, that he can't stand cigarette smoke, so he had this portable, battery-operated fan propped up on the bar next to him, blowing all the smoke away from his face. Oh, it was just classic... Larry's a funny, funny guy.

In 1982 she was involved in an innovative network documentary entitled *CYCLING THROUGH CHINA*. "That was a really fabulous, once-in-a-lifetime experience. It was filmed entirely in The People's Republic of China in the winter of '82. Mayf and I worked on that

together, along with Lorne Greene, Kate Jackson and Ben Vereen. It was really a big deal at the time because we were the first Americans allowed to bicycle some 400 miles across China. I even got the opportunity to perform in full make-up with the Chinese Opera Company at Fushon. It was wonderful. When Mayf and I got back, we immediately did a nine-hour Mini-Series for Showtime, called *LONE STAR BAR AND GRILL* (83). We were in Houston for three months, shooting that one. It was fun, but unfortunately, our characters had different plotlines and we didn't have any scenes together.

In 1983, she put herself through a rigorous makeover regimen in order to acquire what is probably her best remembered role, that of the sexy secretary, Velda, on *MIKEY SPILLANE'S MIKE HAMMER*. Almost from the start, the popular series was plagued with problems—with its star, Stacy Keach's well-publicized arrest in London for cocaine possession, and his subsequent imprisonment there, clearly heading the list. "What a roller coaster ride that was! It was a very demanding schedule and there were a lot of politics involved that I wasn't entirely comfortable with. I had some problems with the executive producer of the show that were quite upsetting at the time... it was a very stressful period. I loved working with Stacy Keach, though. He's such a wonderful actor. He was always there to help, always there for my close-up, etc. I learned something new from him every day. We really had a great time creating those characters, and we had a good cast. (Co-star) Don Stroud was a very outgoing and exuberant guy and I think he kind of struggled with his part at first because he was used to playing bad guys and now he was playing a cop! Kent Williams played the DA on the show. He was a wonderful actor and a very nice man.

I look back on that whole time and call it The Velda Marathon. (laughs) I auditioned for that show in July of '83 and after reading for it nine times, screen testing twice, losing 22 lbs., and dying my hair dark brown, I finally got the part on August 31st! I worked so hard to get that role—dieting, working out at the gym twice a day... that's why I say it was like training for a marathon. Former *Charlie's Angel* Tanya Roberts had played the role earlier—in a TV Movie of the Week—but she wasn't available when CBS ordered the first six episodes of the series. Jay Bernstein, the executive producer of the show, didn't think I was right for the part at first, but the others finally convinced him I was.

In '85 Keach was busted in England and spent six months in jail there. For more on this see Mac Allan Collin's Mickey Spillane's interview in PV #29. "What a crazy, difficult time that was! We were in the middle of shooting the 2nd season and Stacy decided to go back to England to face trial on the cocaine possession charges that had been

- 72 THE DEAN MARIN SHOW/THE DEAN MARTIN COMEDY HOUR (NBC variety, to 74)
 74 on THE NEW DICK VAN DYKE
 EMERGENCY, SANFORD AND SON, BARNABY JONES, RHODA
 75 SIX PACK ANNIE
 COVER GIRL MODELS
 On SWITCH
 76 on WONDER WOMAN, CHARLIE'S ANGELS, STARKY AND HUTCH
 77 **HUGHES AND HARLOW: ANGELS IN HELL** (VSOM)
 FRENCH QUARTER
 78 TEXAS DETOUR
 on STARKY AND HUTCH
 79 **H.O.T.S.** (T& A ACADEMY) (Vestron)
THE MAIN EVENT (WB)
 On THE DUKES OF HAZARD (to 81)

- 80 THE HAPPY HOOKER GOES HOLLYWOOD (HOLLYWOOD BLUE)
 on VEGAS (twice)
 82 DALLAS (CBS series)
 CYCLING THROUGH CHINA
 on STRIKE FORCE, CIRCUS OF THE STARS
 83 MORE THAN MURDER (tv)
 LONE STAR BAR AND GRILL (SHO mini)
 On TRAPPER JOHN M.D.
 84 MICKEY SPILLAIN'S MIKE HAMMER (CBS series)
 on BODY LANGUAGE, CIRCUS OF THE STARS
 85 TERROR AT LONDON BRIDGE./ARIZONA RIPPER/BRIDGE ACROSS TIME
 86 THE RETURN OF MICKEY SPILLAIN'S MIKE HAMMER (CBS)
 89 MIKE HAMMER: MURDER TAKE ALL (CBS)
 99 GRIZZLY ADAMS AND THE LEGEND OF DARK MOUNTAIN

filed against him the previous summer when he had been detained at an airport in London. His lawyers had assured him that he could go over there, make an appearance, pay whatever fines he owed and come back. But instead, they threw him in jail on the spot. It was a big shock to everyone at CBS and Columbia Pictures (not to mention, to the rest of the cast)! I actually found out about it at 6 a.m. one morning when this brash L.A. disk jockey named Charlie Tuna called me up live (on the air) to ask me what I thought about Stacy Keach being thrown in jail. My husband finally got on the phone and handled the situation for me but I was later besieged with telephone calls from people wanting to interview me—even though I really didn't know anything about it. Mayf and I got in the car and actually disappeared for a week to get away from all the press. I mean they just bombarded us! It was a very difficult and troubling time. We had eight shows left to do to complete the 2nd season and Columbia Pictures TV didn't want to pay anybody, so Don Stroud, Kent Williams and I got together, hired an attorney and sued them. I think we finally got paid for half of the remaining shows that we were contracted to do that year. The show was then put on hold until Stacy could be released from jail. He finally returned home the following June.

I wrote to Stacy all the time (he could only receive incoming mail) and I know he was only allowed to have two visitors per month. It had to be a difficult experience for him. When he got back that summer the network had us do a Movie-of-The-Week, which was designed to act as a pilot for a continuation of the previous Mike Hammer show. So, we did that and based on the ratings, they picked us up for a TV series... again. (laughs) Like I said before, what a roller coaster! We all went back to work and did another full season in 1985-86. When MIKE HAMMER first aired, it was on at 10:00 on Saturday night, which really worked well for us. We made the Top 10 every week that first season. The following year CBS decided to put us on an hour earlier, at 9:00, and that still worked out okay. But then, during the third season, CBS moved us to Wednesday night at 8:00 to act as a lead-in for the faltering MAGNUM P.I. series, and that's when our ratings really dropped. MIKE HAMMER was never designed to be a family-hour show and we were canceled in April 1987.

There was a period of time when Jay Bernstein, more or less went on a rampage and kept me off the show. It was Christmas of 1986 and he called my house at 2 a.m., screaming that he was going to fire me, Don Stroud and Kent Williams because we hadn't attended the show's



As Velda, on MICKEY SPILLAIN'S
MIKE HAMMER

wrap-party on Christmas Eve night. (None of us was even working on the set that day!) I had found out about the party the day before, but my dad was in town and Mayf and I had already made plans to take him on a boat cruise to see the Christmas lights in Long Beach. So, I had to make a decision, and I chose my family, which evidently just enraged Jay Bernstein. (laughs) He threatened to fire me but he knew he couldn't, so he tried to pressure me to resign! I told him there was no way I was going to do that since I had worked too hard to get that role to begin with. So...he wrote me out of the show instead. It was ridiculous! I wound up sitting at home doing nothing for several weeks, but since I was under contract, I still got paid. I've never really talked publicly about this situation before, but it was entirely unfair and extremely upsetting at the time. I

think I kind of had a little taste of what Jesus must have gone through when he was persecuted and punished even though he had done nothing wrong. Stacy got me back for the last episode. By that time, it had already been announced that the show wouldn't be coming back in September. All in all, I enjoyed working on MIKE HAMMER but it was an extremely tumultuous four years. (As for Jay Bernstein, let's just say he had a very healthy ego and leave it at that.) [Author's Note: Jay Bernstein often bills himself as 'Star Maker'.]

TERROR AT LONDON BRIDGE (85) was very creepy (and enjoyably campy) TV-movie in which the spirit of Jack The Ripper follows The London Bridge to Lake Havasu, Arizona and proceeds to go on a killing spree there. It had a great cast of TV regulars: David Hasselhoff, Stephanie Kramer, Adrienne Barbeau, Clu Gulager (PV #36), Randolph Mantooth, Rose Marie, etc. "Ah, yes...I played a TV reporter in search of the big story, and then, of course, Jack The Ripper took care of me! After he slices my throat I spend the rest of the movie dead, hanging on a hook in a meat locker. Lovely! (laughs) The makeup for those scenes was really disgusting. I mean I didn't want to look in the mirror because I was afraid I'd get sick! I remember I pulled kind of a funny prank one day. We filmed those scenes of me in the meat locker in a real meat locker behind a grocery store. Well, during a break in filming I decided to go out to the store in full makeup—you know, with my throat cut and blood all over the place. I tell you, people saw me and just totally freaked out! They started screaming and went running in all directions! It was very funny... I was on hiatus from MIKE HAMMER at the time and it was two weeks work in beautiful Lake Havasu, so I took it. Frankly, the money was just too good to turn down. All I can say is, "Work is Work." Believe

me, I never got to a point in my career where I had the luxury of turning down things or having hundreds of scripts sent to me. (laughs) I saw the job as an opportunity to work with some good people, so I took it. I always looked at my acting jobs as a chance to get more experience, which, to me, is always a step in the right direction.

While MIKE HAMMER was on, Lindsay also did game shows. "I loved doing those game shows! I did a whole bunch of them, too. PASSWORD, SUPER PASSWORD (with Burt Convy, God bless him), BODY LANGUAGE, FAMILY FEUD... there were so many of them. I was also on quite a few 'spec' game shows (or 'pilots'). They'd tape these things and submit them to the various networks for their consideration. I got to work with a great group of comedians and actors on those shows, and while a lot of them never actually made it to TV, they were still a lot of fun to do."

"After HAMMER was canceled, I felt I needed a break from working. I was pregnant with our first child, Chase, and I really wasn't interested in pursuing show business at the time. The thing with the business is, it is so unpredictable—I mean there is nothing secure about it, whatsoever! I thought that by doing MIKE HAMMER for almost five years it would give me entrée to do more Movies of The Week and theatrical films, but you know, those opportunities don't really come to you unless you're the star of the show. The fact is, you don't have too many choices unless you have the leverage and the clout to demand good roles. I wound up staying home with my son for about two years (and loved it), and quite frankly, to have to go back out and audition for small guest-star roles on TV shows no longer appealed to me! In 1989 I came back and did one more MIKE HAMMER TV film but I wasn't given that much to do in the film. After that experience, I really didn't feel I was missing much of anything.

Lindsay and her family decided to leave Los Angeles. "We had gotten very tired of L.A. Our neighborhood had become full of prostitutes and homeless people wanting handouts and it wasn't a good environment for the kids. We moved to Las Vegas for a while—to a nice area, on the west side of town. Mayf got a job on a country music radio station and also emceed the Special Olympics and several country music True Value Showdown contests in Vegas. It was while we were living there that we were both offered work in the film, GRIZZLY ADAMS AND THE LEGEND OF DARK MOUNTAIN (99)...another roller coaster ride! We went up to Mammoth, Oregon in the summer of '94 and shot the film on location. I loved the character I played in the film...a very down-to-earth, no-frills, country woman named Rebecca Brummette. It was a nice change of pace for me. Our son Chase also acted in the film as an orphan boy. There was a lot of talk that the movie was going to be spun off into a TV series, but unfortunately the executive producer, Link Wyler, died from a brain tumor and things kind of fell apart after that. The movie was never given a full-release here, but it did really well in Europe. Dan Haggerty was supposed to star. We had originally been hired to do the film in 1991, but the night before we were to begin shooting the movie, Dan Haggerty went out and wrecked his motorcycle. He was hurt pretty badly—in fact, I think it took his ankle many years to heal from that accident. Anyway, the whole production came to a sudden stop and as a result, Link Wyler lost a lot of money. We did, too. We had personally put up some cash to get the thing going, so it was a bit of a fiasco. Link finally re-cast Haggerty's role with actor Tom Tayback and we managed to do the film three years later. It was a very difficult time when all that happened, and I thought it was very stupid, selfish and irresponsible of Dan Haggerty to do what he did right before we were to begin filming that movie." (Note:

Haggerty returned for several more GRIZZLY movies but was no longer called Adams for legal reasons).

The family eventually relocated to a rural part of California, near The Sequoia National Forest. "We love living up here in the country. We're in a canyon 3,500 feet above sea level and it's beautiful. There's no traffic, no smog...nothing but fresh, clean air. What can I say? It's much better living here than in Los Angeles. You can't get away from all the problems, but you can certainly minimize them." Hollywood has changed a great deal since she first started out in the business. "(Emphatically) Oh, yes! And it's gotten worse...and worse...and worse (to the point where I honestly don't see anything on television that I'd even want to be involved in—with the exception of TOUCHED BY AN ANGEL. I love that show; in fact, our whole family watches it every week. I think what Della Reese is accomplishing with that program is really wonderful)."

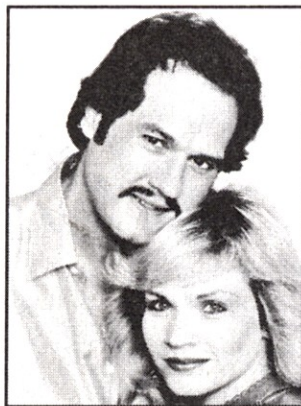
"There are so many low-class, low-humor shows on TV right now, I don't even want to turn on the television when I know that stuff is on. As far as the other side of the business goes, it's gotten much more political. It's all about 'who you know', and tell me, who wants to play that game? It's just a bunch of phony junk. I'm very disappointed that there aren't more quality shows for families on television.

When Michael Landon was still alive, he was doing some wonderful shows. (Note: Mayf was on THE WALTONS). But, unfortunately, nowadays the networks aren't interested. It seems like they just want to do these cheap, horrible shows. You know, "Throw it up against the wall and if it sticks, great. We've got a hit, we can make a lot of money and everybody will be happy."

I may sound a bit cynical (and perhaps I am) but it just seems that the focus has shifted away from doing pieces of work that involve a complete ensemble of wonderful and talented people. Not only that, but the industry always seems to treat actors as the lowest on the totem pole (when in fact, if they didn't have the actors to bring the script to life, they wouldn't be able to do it)! Have you also noticed that there are more and more commercials and TV shows that are computerized and/or animated? (Not to mention,

all the "reality shows" on TV. I mean it's gotten to the point where they're not even using real actors anymore!)"

"Both Mayf and I are always looking for good projects; however, we want to be involved with high-quality, family-oriented productions, if we can. I just think it's important to do films and TV shows that have a positive message; shows that will help people learn how to have a happier life. So, we've been talking to some people in the industry about making some Christian movies, and we'll just have to see what happens. I must admit I do miss the creative process of acting. You know, it used to be that your list of credits mattered. Nowadays, though, when you go in to read for a role, the casting directors say, "Your resume looks good, but what have you done lately?" Here you've spent years upon years accumulating credits and perfecting your craft and all they want to know about is what you did yesterday—almost as if all that experience you have doesn't count. That's so insulting (especially for a lot of the older actors, many of whom have worked in the business for years and have hundreds of credits)! The casting people have the wrong attitude and the wrong take on what it means to be an actor. It's sad. That said, I feel there's a season for everything. I've paid my dues and I had a good run at it. If it's meant to happen, then those opportunities will come to me again. If not, believe me, I can deal with it. In the meantime, I'm enjoying watching my kids grow up!"



with husband Mayf Nutter

PV



90s

CHEERLEADER NINJAS (Hamsters, 98) P/D/S Kevin Carpenter, P Tony Oslo, George Flynn

Four cheerleaders take martial arts classes so they can fight back against four Catholic reform school girl ninjas. The bad girls have been organized by the comically gay teacher Stephan (Jeff Nicholson) who is backed by puritanical Catholic ladies against internet porn and is allied with the black computer wizard X (Donr Steed) who farts. Some Trekkie nerds (who fart) also get involved and one of them imagines a blonde fantasy girl. The three scenes featuring her (Kara Reed) stripping, posing naked on the playing field, and being paddled really stand out from the rest of this silly indy teen comedy from Englewood, Colorado. It's pretty ambitious though and is letterboxed. With some athletic choreographed battle scenes, lots of farting, giant robots (that fart), and flashbacks. With Renee Deemer as Heather and Angela Brubaker as Angela, and Andree Crawford (breast double). I thought it seemed like Troma light then noticed that cinematographer Brendan Flint had shot TROMEO AND JULIET (PV#24) and TERROR FIRMA (PV #31). Reed has been doing nude or sex scenes in many movies and on TV shows since she was the fantasy girl in FORTRESS (93).

SPACE PSYCHOS 3 (00) P/D/S/act... Carl J. Sukenick

A radiation victim kills some people outdoors. The bodies are bloody. Photos are shown for minutes at a time, a man sits in a chair, scenes are repeated, title cards fail to explain things, a topless woman wears a mask and the top billed (!) Joe Franklin is glimpsed for maybe three seconds. It all seems to last for three hours. There's some stop motion animation and some cool looking solarized negative FX and the repeated scene of the mutant with a lit sparkler sticking in his chest is memorable. Don't know if there was a #2 but I tried to review CARL J. SUKENICK'S SPACE PSYCHOS in PV #34. 305 W 28th St, #12 D, NYC.



CHEERLEADER NINJAS

RECENT

SCOOBY DOO (Warners, 02) D Raja Gosnell, S James Gunn, P Charles Roven, Richard Suckle

The silly but fun Hanna-Barbera SCOOBY DOO horror theme cartoons have been on TV since 1969, and like THE FLINTSTONES and JOSIE AND THE PUSSYCATS are now being sold as live action movies too. After defeating a fake ghost in a factory, the Mystery, Inc. team break up only to be lured several years later to the tropical Spooky Island theme park (shot on some huge sets). Spring break teens there are being turned into obedient zombies by 50s-style classroom training films. Emil (MR. BEAN star Rowan Atkinson) is the owner who hires the unlikely heroes, there's a big bald priest (Brit Steven Graves) who leads local natives, and a lone black guy (Miguel A. Nunez Jr.) who practices voodoo. Matthew Lillard is pretty perfect as Shaggy and he and Scooby the dog are the obvious stars, featured in a belching and farting contest that would have had me laughing out loud when I was a kid. Shaggy gets a sexy girlfriend named Mary Jane (Isla Fisher) and Scooby hides out in drag. The smart nerd Velma

(Linda Cardellini) shows cleavage, is sexier than in the cartoons, and gets a punk look boyfriend. The bland blonde Fred (Freddie Prinze Jr.) is pretty much the same but Daphne was reworked for BUFFY star Sarah Michelle Gellar (his real life wife). Instead of being a cheerful beauty, she's a bitchy, self-centered ass kicker. Scooby, tall lizard type demons, ghost heads, attacking hot dogs and meat, and a huge monster dog are all computer FX. With the (boring) band Sugar Ray and references to George Clooney, Smurfs, and drug use (including Musical Youth's "Pass The Dutchie"). This was made in Queensland, Australia for \$84 (!) million, but was a worldwide moneymaking hit, so at least two sequels are on the way. Gosnell directed BIG MAMA'S HOUSE and Gunn wrote Troma's TROMEO AND JULIET (PV #24)! Before this was cut for a PG rating there were more drug references and an "is Velma a lesbian?" subplot. Note: You can see Cardellini naked and tortured in DEE SNIDER'S STRANGELAND (PV # 33). The brainwashing idea isn't really developed, but since this is aimed

at young kids, I wonder about having the most famous star of a blow job video (Pamela Anderson) as a guest star. Could AOL Time Warner possibly be brainwashing the kids of the world into early acceptance of porn, silicone breasts and dope? Just a thought. A musical Disney joke here is "It's a dead world after all."

SWIMFAN (20th, 02) D John Polson, S Charles E. Bohl, Phillip Schneider, P Joseph M. Caracciolo Jr., John Pelotti, Allison Lynn Segan

High School senior Benjamin (CLOCKSTOPPERS star Jesse Bradford) is a serious competition swimmer who has put his troubled juvenile prison sentence past behind him. Madison (Erika Christensen) the cute cello playing wavy blonde haired new girl in school, manages to seduce him in the pool after hours. But when he declares he's staying with his girlfriend (Shiri Appleby), Madison starts a devious relentless campaign of trying to make him love her, then starts ruining every aspect of his life. Christensen, who looks kinda like Julia Stiles, is excellent here (as she was in TRAFFIC) and SWIMFAN is pretty non-exploitive for what's basically a teen psycho killer movie. With Clayne Crawford (rival), Kate Burton (mother), James DeBello (Madison's weird cousin), Dan Hedaya (coach), and Kia Goodwin (token black girl). The location work was done in Brooklyn, around Long Island, and Paterson, N.J. The Australian director usually works as an actor. Fisher Stevens was an executive producer. The DVD version has many extras.

DARKWOLF (20th, 03) P/D Richard Friedman, S Geoffrey Alan Holliday, P Steven Hirsh

Lines like "This is so not cool!" and "It makes no sense!" do a good job describing this horror movie. The opening scene is of silicone breasts in a strip bar. A pumped up biker (stunt man Kane Hodder) with glowing eyes slaughters some people there. Seems like he's a super "hybrid" werewolf whose main goal is to mate with blonde waitress Josie (Samaire Armstrong from NOT ANOTHER TEEN MOVIE). A young police detective Steve (Ryan Alosio) with silver bullets tries to protect her and she starts to realize that she's a werewolf too. Meanwhile in the most memorable, long, and elaborate scene, Tom (Aaron Van Wagner) and his gay assistant Miguel (Alexis Cruz from STARGATE) photograph blonde

Stacy (Andrea Bogart) and Anna (Sasha Williams from *POWER RANGERS*) who pose, dance and make out while naked on a rooftop. The transformation scenes are weird but not really very good. We see monster POV shots and quick ALIEN-like close-ups. Blonde Playboy Playmate Jaime Bergman plays the only young female star who doesn't get naked. Also with *BIRDS* star Tippi Hedren as an ageless, homeless "protector," and Steven Williams (from *21 JUMP ST*) as the first-to-die black cop. Friedman has been directing nutty horror movies since the 80s (*SCARED STIFF*, *DOOM ASYLUM*...).

MIDNIGHT MASS (Lion's gate, 02) P/D/S/FX/act... Tony Manolle, S/act F. Paul Wilson, P Greg Morelli

After a worldwide virus (actually a plague of vampires that has been covered up) a group of goth-look vampire followers led by the Brit Raven (Julia Comish) kidnap females from a seaside boardwalk and an abandoned amusement park. A blonde is stripped and sacrificed on an altar by the evil Father Palmieri (Marvin W. Schwartz). Gwen (Pamela Karp), a rebellious young atheist, escapes on her bicycle and hides out with the young, bearded, alcoholic former priest Joe (Douglas Gibson) who had been falsely accused of child abuse. They talk and argue about whether there is a god or not. Blonde Mickey (Marianna Mathews) joins them with her very Irish father Carl (Dave Dwyer) and they all restore a church. Soon the message is "Tell them Father Joe is back and he's pissed!" and the good and bad priests battle each other. Parts are reminiscent of *THE OMEGA MAN*, *NEAR DARK* and *THE LOST BOYS*. The budget is much lower than any of those but it has an original score and was shot in and around Ashbury Park and Seaside Park, New Jersey. Wilson wrote Michael Mann's *THE KEEP* (83). The tape is letterboxed.

BLOOD FOR THE MUSE (Seduction, 01)

D Terry M. West, S/star Josh Robinson

Josh (Robinson) is a video store clerk who imagines scenes from a comic book he's written, has nightmares and flashbacks, and thinks to himself ("You consumer morons!" "The world is fucked!") He's also a psycho killer who uses an escort service to summon hooker victims. Tammy Parks, one of the best looking actresses who didn't need those silicone injections has the main nude scene. A bald black guy becomes a zombie in an *INDIANA JONES* look fantasy sequence and is violently repeatedly stabbed, then cut up by Josh. Meanwhile the killer falls for Sarah (Tina Krause in a bad blonde wig), a video renter, and they hang out on a rooftop. Krause, also credited as assistant producer and director, plays three roles. The grim letterboxed b/w feature (a free extra with the *SATAN'S SCHOOL FOR LUST* DVD) has lots of dialogue and some cartoon panels. Parts copy *PEEPING TOM*. The actual Piedmont (NY) Pictures (I've been there) is a location.

70s

THE KLANSMAN (Par., 74) D Terrence Young, S Millard Kaufman, Sam Fuller, P William Alexander

(*THE BURNING CROSS*, KKK) Just because a major studio movie about racism has big stars and is based on a Pulitzer Prize winning (!?) novel (by Bradford Huie) doesn't mean it's any good - or is not racist itself. This is a fascinating head on crash of Hollywood exploitation and history though. The excellent orchestrated theme ("The Good Christian People") by the Staple Singers is more effective than the insane script. Small town Alabama men stand in a circle outside cheering on black idiot Lightning Rod (Larry Williams) as he rapes a naked young black woman (Playboy Playmate Jeanne Bell) for one dollar. Sheriff Pete Bascomb (star Lee Marvin) disperses them with a bored warning. As a contrast, the black Willie (Spence Wil-Dee) is falsely accused of rape by Nancy (Linda Evans) and arrested. The local Exulted Cyklops Hardy (David

Huddleston), also the mayor who owns the bank and the lumber company, calls a clan meeting. Garth (O. J. Simson in his first role) sees a friend chased down, shot and castrated. Nancy is shunned then thrown out of her own church as a worshipper yells "I can smell nigger on her!" A large tree on the property of wealthy land owner Breck Stancill (Richard Burton) is a daily reminder that his grandfather (an anti-slavery judge) had been lynched there. Loretta (Lola Falana) returns home with some black "outside agitator" civil rights activists followed by Yankee reporters. To teach her a lesson, Deputy Butt (Cameron Mitchell) rapes her (that's rape #3) in an alley surrounded by other Klansmen (who hang out at the barbershop). This brutal scene is bloody and Falana is topless. The Cyclops urges restraint ("No slicing off no nigger nuts") and seems moderate compared to Butt. Stancill, an ex-Marine who uses karate in a fight scene, somehow manages to be a lover of both the sheriff's secretary Trixie (Luciana Paluzzi) and Nancy while being best friends with both the sheriff (who answers to the Klan) and Loretta. Meanwhile Garth (O.J.!) goes undercover in a Klan robe and hood as part of his "executioner" killing spree and delivers a revolutionary speech. A Klan funeral (complete with burning cross) erupts in crashes and explosions as sniper Garth picks off mourners. Everything eventually devolves into an all out siege worthy of a WWII movie. Also with Wendell Wellman as Bascomb's anti-Klan son, Vic Perrin (the *OUTER LIMITS* control voice), David Ladd (star of *MISTY*), Hoke Howell, and Virgil Frye. Marvin tried to quit after Fuller (who was to direct) walked over major script changes. Marvin and Burton were both reportedly drunk out of their skulls at the time and it shows. The North California locations do NOT look like



THE KLANSMAN

Alabama and the very 70s clothes and sounds are very out of place in a story that mixes events from previous decades. Mitchell often played hateful racists and Huddleston was also in *SLAVES* (69) and *NIGHTMARE HONEYMOON* (73). Marvin and Burton went on to set back racial relations in *SHOUT AT THE DEVIL* (76) and *THE WILD GEESE* (78). Former model Falana later became an evangelist and Williams, also in *JUST FOR THE HELL OF IT!* (68) and *DRUM* (76) shot himself. Fuller explored racism again with his *WHITE DOG* (82) and director for hire Young later made *INCHON* (81) for Rev. Moon. This \$5m production was the most expensive movie produced by a black man. Alexander had also produced the notorious ape

rape movie *INGAGI* (31), which the KKK used to show on a double bill with *BIRTH OF A NATION!* The (cut) TV version of *THE KLANSMAN* was a sell through staple in Wal-Mart stores for years.

TOMCATS (Alpha Blue, 76) D Harry Kerwin, P/S/act Wayne Crawford (Scott Lawrence), Andrew Lane

(*AVENGED*, *DEADBEAT*, *GETTING EVEN*) In sunny Florida M.J. (Crawford) is the rapist killer thief leader of a band of four relentless sadistic pot smoking idiots. They're arrested and put on trial for murder but are dismissed on a technicality. They then publicly mock, threaten, and humiliate law student Cullen (Chris Mulkey later on *TWIN PEAKS*) whose waitress sister was a victim. Cullen soon gets revenge *DEATH WISH* style. With William Kerwin (Cullen's cop uncle), Polly King (his blonde wife), Sam Moree, Daniel Schweitzer and Jim Curry (the other killers), and Lane (a reverend). Several females have topless scenes. American General, then Dimension released this Miami exploitation grungefest by the makers of the hard to believe *SOMETIMES AUNT MARTHA*... (PV #16), *GOD'S BLOODY ACRE* (PV #14), and *BARRACUDA* (PV #25). Crawford is STILL out there making and starring in his own movies. *SNAKE ISLAND* (02) is the latest. The print is worn.

RAVAGERS (Shocking, 79) D Richard Compton, S Donald S. Sanford, P John W. Hyde

Falk (Richard Harris) lives in the ruins of a post nuke factory with his blonde

daughter (Alana Stewart). After she's gang raped (offscreen) he stabs the male lover of the bearded gang leader (Anthony James) to death, then goes on the run alone in the endless rain through a swamp and some woods. Rann (Ernest Borgnine) is the leader of a commune where tobacco can be traded for sex. He eventually declares that Falk is married to Faina (Ann Turkel), a square dance is held in a huge cave, and it all ends in a big battle. Harris, whose character has nightmares and flashbacks, whispers all his lines except when he yells out "two — new — ripe — apples!" Most of the time he seems to be stuck in a fairly routine western. Also with Art Carney (insane bearded sergeant), Woody Strode (a general), and Seymour Cassel (bit part blind man). The Columbia release (from the same year as MAD MAX) was shot in Alabama. Executive producer Saul David had backed LOGAN'S RUN (76). Hyde is now the animation producer of THE SIMPSONS and KING OF THE HILL! The print has a buzz on the soundtrack.

WHEELER AND WOOLSEY

HOOK, LINE AND SINKER (Image, 30) D Edward F. Cline, S Ralph Spence, Tim Whelan, P William LeBaron

Wilbur Boswell (Bert Wheeler) and Addington Ganzy (Robert Woolsey) are insurance salesmen who meet young heiress Mary Marsh (Dorothy Lee) and agree to manage her run down old hotel. They turn it into a "playground for the idle rich" but the first guests include a fake Euro Duchess (blonde Natalie Moorhead), Mary's large and bitchy mother (Jobyna Howland), John Blackwell (Ralf Harolde), the fiance Mary was fleeing from, and various rival gangsters (including Stanley Fields), all after the contents of the walk in safe. The seductive Duchess ruins Wilbur's romance with Mary so Addington decides to marry Mrs. Marsh so he can give away the hand of his new stepdaughter. Gangsters use dynamite, Acme machine guns, and a Gatling gun for a nighttime shootout during a thunderstorm. Wilbur says "I'm not as big of a fool as I used to be," so Addington asks "Did you diet?" The grouchy old bellboy (George E. Marion) looks like Brother Theodore and the useless house detective (Hugh Herbert) sleeps during the battle. The 73 min. RKO release was part of a laser disc double bill with PEACH O'RENO. Harolde and Howland were also in DIXIANA (PV #37). The Marx Brothers starred in seven features from 1929-37. During the same period Wheeler and Woolsey starred in 21! Most are owned by Ted Turner.

PEACH O'RENO (Image, 31) D William A. Seiter, S Louis Sarecky, Ralph Spence, Eddie Welch, P William LeBaron

The large Reno law firm of Wattles (Wheeler) and Swift (Woolsey) is so successful that busloads of clients arrive from the train station, take numbers and wait in line for \$100 divorces. At closing time female pages strip down and become chorus girls and secret mechanical panels and tables move to reveal a fully equipped gambling casino with a jazz band! Blonde Prudence (Dorothy Lee) and her goofy sister Pansy (Broadway star Zelma O'Neal) arrive to try and stop the divorce of their mother Aggie Bruno (Cora Witherspoon) and father Joe (Joseph Cawthorn from DIXIANA). Meanwhile the big gambler Ace (Mitchell Harris) shows up to kill Wattles so he attends the club as a widow in (pretty convincing) drag. When somebody comments "She looks like a loose woman," Swift answers "She'll be tight before the evening is over." During the divorce trial a salesman sells peanuts and popcorn and a radio announcer (from station G-I-N) keeps interrupting. This 66 min. RKO release is packed with fun characters, double talk, insults, a funny divorce song, and a wild dance number that ends with a Woolsey dummy thrown across the room. The cast includes Sam Hardy (from KING KONG) as the judge, Arthur Hoyt as a nervous employ-

ee, Stanley Fields, Eddie Kane, Monte Collins and Harry Holman.

40s

CATMAN OF PARIS (46) D Lesley Selander, S Sherman L. Lowe, P Mark M. Libkov

In 1896 Paris, several people are found (offscreen) "clawed to ribbons" by a creature in a cape and top hat. Famous but politically controversial author Charles Regnier (star Carl Esmond) loves Marie (Lenore Aubert), daughter of his publisher. The Inspector (Gerald Mohr), the Prefect of Police (Fritz Feld), and the newspapers all think Charles is the killer. Eventually his best friend Henry (Douglass Dumbrille), the faithful Marie, and Charles himself all agree that he must be killing during blackouts. Obviously with a weak script like this, it's really someone else. The catman (played by stuntman Robert J. Wilke), is seen as a shadow but when we finally get to see his face, the makeup is pretty cool. I also like the little scene of a seemingly gigantic cat walking through a scale model city. Negative storm footage is seen when he transforms. A punch out brawl in a restaurant and a horse drawn carriage chase are strong reminders that Republic was known more for its westerns (often directed by Selander) and stunt work. Also with Adele Mara from the director's VAMPIRE'S GHOST (PV #38), John Dehner, Anthony Caruso, and an uncredited Dale Evans (!) as a can-can dancer. The Austrian Esmond (Wili Eichberger) was later in KISS OF THE VAMPIRE (63) and the Yugoslavian Aubert is best remembered from Abbott And Costello movies. This only 65 min feature, one of the last old style B horror movies, was on AMC.

MY FAVORITE BLONDE (MCA, 42) D Sidney Lanfield, S Don Hartman, Frank Butler, P Paul Jones

Vaudeville comic Larry Haines (Bob Hope) does a novelty act with Percy, an ice skating penguin. Blonde Brit spy Karen (Madeleine Carroll) forces him to join her on a cross country mission that could turn the tide of the war and soon he's a wanted man making headlines as The Love Slayer. Madame Rurick and Dr. Streger, the main villains are perfectly played by Gale Sondergaard and George Zucco, both from Hope's THE CAT AND THE CANARY (39). Several scenes directly spoof Hitchcock's THE 39 STEPS (35) which also co-starred Carroll and serious foggy Manhattan scenes resemble the best film noir of the period. When Haines impersonates a baby doctor on stage he has to deal with a bratty spitting kid played by Carl "Alfala" Switzer! One major sequence

involves thousands of Irish Chicago teamsters on a picnic who drink beer from buckets, sing "When Irish Eyes Are Smilin'," and get into fights. Also with Victor Varconi, Lionel Royce and Walter Kingsford as some of the many killer spies, Edward Garagon (teamster), Milton Parsons (mortician), Bing Crosby (gag bit part), Dooley Wilson and Dudley Dickerson (porters), Vernon Dent (bartender), Monte Blue (cop), and Minerva Urecal. The Paramount release includes a plug for Pepsodent toothpaste. The tape includes the original trailer. Hope repeated the winning formula in MY FAVORITE BRUNETTE (47) and MY FAVORITE SPY (51).

THE DEVIL WITH HITLER (Shocking, 43) D Gordon Douglas, Glen Tyron, S Cortland Fitzsimmons, Al Martin, Earl Snell, Clarence Marks, P Hal Roach

This rare 87 min. U.A. comedy is actually two short features edited together. In THAT NATZY NUISANCE (43), Hitler (Bobby Watson) goes to a tropical island to sign a secret treaty with a laughing drunk Arab chief (Ian Keith) who mocks him. Hitler, Mussolini (Joe Devlin) and Sukiyaki (Johnny Arthur) tag along argue and brawl on the floor wearing long underwear, eat food with hot pow-



der, drink kerosene, and battle an orangutan. When American sailor Benson (Frank Faylan) impersonates a local magician Sukiyaki "becomes" the monkey, and Benson later shoots the Axis leaders out of a cannon. Also with Jean Porter as a native girl and Henry Victor as Von Popoff. In *THE DEVIL...* (42) the corporate board devil (Alan Mowbray), who can become invisible by swallowing pills, goes to Germany and becomes Hitler's valet. His mission is to trick Der Fuhrer into doing a good deed. Hitler has his astrologer (Herman Bing) shot, jokes about executing people and talks about concentration camps. If that doesn't sound funny, the slapstick scenes with Hitler, Il Duce ("Whatsa matta for you!?"), and ambassador Sukiyaki (George E. Stone this time) are hilarious. They plot against each other while spending the night in the same bed together. Hitler is punched, beaten by his own men, is nearly drowned, blown up, and falls through a series of floors. His ass is burned by rockets, attacked by a toy plane, and is poked by pitchforks in Hell! Douglas (father of Kim) Fowley and blonde Marjorie Woodworth are Brooklynites condemned to a firing squad, Sig Arno jumps all over when tickled by the invisible devil, and John Miljan is the Chairman of Hell. Watson and Devlin both played the same roles in other movies.

BRUCE KESSLER

KILLER'S THREE (Shocking, 68) D Bruce Kessler, S Michael Fisher, P/act Dick Clark

The illiterate but likable Johnny (Robert Walker Jr.) wants a better life for his barefoot new wife Carol (Diane Varsi) and her little boy so takes a job as a moonshine runner. When his alcoholic explosives expert Army friend Roger (Clark) shows up he decides to blow a safe. When a seductive busty blonde (Maureen Arthur) distracts the nervous Roger, Johnny tells her that he's homosexual. Nothing goes right and soon all three are in the headlines and on wanted posters. Roger breaks down and sobs, Carol has a flashback and chases and shootouts with machine guns escalate. Merle Haggard doesn't have enough to do as Carol's Highway Patrol brother but his narrative song (cut up and spread throughout the movie) sounds great. His wife at the time Bonnie Owens sings part of a song at a dance backed by The Strangers. The Mike Curb/Harley Hatcher soundtrack (issued by Tower) includes out of place bongos and Davie Allan fuzz guitar and a mike shadow is visible. With Norman Alden and John "Bud" Cardos as revenuers, Beach Dickerson and Tony York. It was shot on location in North Carolina towns and used local actors and extras. Fisher also wrote the same year's *THE SAVAGE SEVEN* (also with Walker) and Varsi was in *WILD IN THE STREETS*, also produced by Clark. All we from A.I.P. *A BULLET FOR PRETTY BOY* (PV #33) from Texas and *LITTLE LAURA AND BIG JOHN* (PV #34) from Florida were even low budgeted *BONNIE AND CLYDE* copies.

SIMON, KING OF THE WITCHES (Tapes Of Terror, 71) D Bruce Kessler, S Robert Phippeny, P David Hammond.

Simon (Andrew Prine) looks in the camera and tells us he's a warlock and a "true magician." He's confident and arrogant even when starving in a sewer drain. He helps smiling baby faced young Turk (George Paulsin) with a potion and the bi-sexual hustler (now with a permanent hard-on) becomes his chauffeur. The decadent rich Hercules (Gerald York) hires Simon to entertain at his high society parties and he moves to a rented basement. The landlord sees a pentagram and thinks he's a rabbi. He stands naked over Linda (Brenda Scott), the D.A.'s stoned naked daughter while chanting "Magnetic charge! Electric Charge! Magnetic charge! Electric Charge!" over and over again. This attempt at achieving total power through sex fails so he tries a variation of the same method with the silly oblivious gay Stanley (Richard Shepard) who had been coming on to Turk. A deadly pulsing red light appears to do Simon's bidding

and he stabs Stanley to death. Simon helps some hippies by cursing a narc which leads to a police scandal and the toppling of the D.A. (Norman Burton from *DIAMONDS ARE FOREVER*). Simon also mocks the women led by Sarah (Warhol star Ultra Violet) who strip and chant during a Wica ceremony. If you're not offended by this odd counter culture exploitation movie, it's pretty funny - on purpose - and the underrated Prine is perfect in the lead. "Real" witches and warlocks were consulted for the Fanfare release. Kessler, a busy TV director, also made *THE GAY DECEIVERS* (69), also for executive producer Joe Solomon.

60s/70s SEX

LUSTFUL ADDICTION (Seduction, 69) D/S Nick Phillips

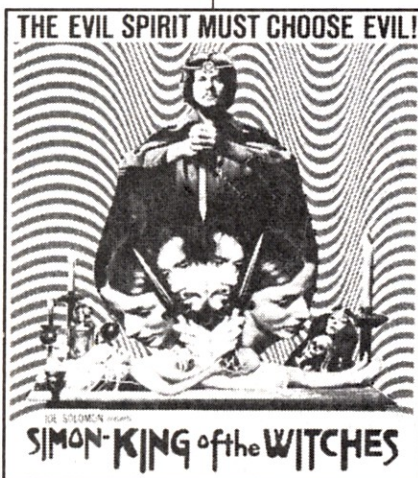
A young bad guy dealer shoots up Jean who thinks about "the jaded oblivion of faded dreams," goes out, sees monkeys in a zoo (shown in negative) and meets the nice young Tad. They frolic in a park, then have sex. He keeps his pants on. A stripper dances naked. Jean has sex with a lesbian hooker with drugs. Tad shoots the dealer. The End. Music in this b/w nudie from S.F. is by a psych combo featuring lead guitar, flute and sitar. The print is excellent. It's on a double disc DVD with a recent remake (!?). In the doc. which repeats scenes, NYC based host 42nd St. Pete says Phillips was a "visionary."

LOVE GARDEN (SW, 71) D/S Mark Haggard, P Roland Miller

This is a surprisingly well acted drama with three sex scenes and a lot of talking. Mike (Jason Yukon, who narrates) is a freelance writer ("for Esquire and Playboy") with sideburns and frizz hair. He's determined to have a relationship with his cute new red haired apartment complex neighbor Clare (Linda York) even after he discovers that she's a lesbian ("I had to show her it could be even better from a man"). He hires her to type for him (\$3 an hour), plays tennis with her, and finally scores, only to fall in love and be left alone. The lesbian scene is long, slow and hot and the hetero scene gets close to hard core (a big deal at the time). "Roommate" Inez (Barbara Mills) also gets off in a shower scene. Future porn director Robert Chin was executive producer. Cinematographer Douglas Knapp also shot early John Carpenter movies. Haggard also directed *ALL AMERICAN GIRL* (PV #23). York (aka Britany Lane) was in *PANORAMA BLUE* (PV #28), and starred in *ANGEL ABOVE, DEVIL BELOW* (75). She and Mills were both in *CHAIN GANG WOMEN* (71). Yukon (aka Scott) also starred in William Rotler's *THE GODSON* (71). The tapes includes three pretty good soft core color sex shorts. One features showering stewardesses with bikini lines and one has an Asian guy (Chin?) paying models (one is black) \$50 each to have their bodies painted. The best one has a guy and three women totally zonked out on drugs imagining themselves in an orgy.

BANG BANG THE MAFIA GANG (SW, 72) P/D Art Lieberman, S Harold Heckling, Bruno Gruno

Seymour (Frank Corsentino), a short virgin who lives with his nagging mother and aunt, imagines himself in a harem, with a whip wielding Nazi woman, and as the hero of movie scenes. The catering company he works for sends him to the Hollywood party of his favorite movie star Maria Manina (Haji). A Santana type band plays and a pile of joints are smoked as partygoers strip, dance naked and enjoy the pool and a hot tub orgy. When fat gangster Don Marco (Charles Knatt), who has been blackmailing Maria, dies the next day, she asks Seymour to impersonate him. Seymour is rewarded by having sex with Marina to prepare him for a comic romp with a lip smacking Uschi and another woman. It all ends with a slapstick chase. Haji, who has an awesome body and was great in Russ Meyer movies, is the main attraction. She's seen topless or naked in a car, in bed and in a shower. The exotic looking beauty was a real



trooper, riding a motorcycle down Hollywood Boulevard while her towel falls off. In a recurring subplot Grogan (Michael Finn, also in Meyer movies), an FBI agent with a wandering eye, keeps getting beat up. The better than average narrated soft core sex comedy also features giant John Bloom as a servant with a high pitched voice, a loud dwarf gangster, nude starlets Terri Johnson and Lynn Harris, and GINGER star Cheri Caffaro in a dream sequence. Corsentino was doing Woody Allen, but he also made me think of Marilyn Manson. Originally titled UP YOUR ALLEY, the print is titled THE MELON AFFAIR from a '78 re-issue. Also with trailers (ROSELAND, TANYA...) and a nude short.

LOVE GAMES (SW, 73) D Ed DePriest

Blonde Sharon (Claudine Benet) has affairs with married men, her lover Robert bursts in angry and she pretends to shoot him in self defense. She then panics and pleads for help. Ed, a grey haired Beverly Hills businessman, goes to Rick, a private eye, after he had been a victim of the shakedown. The fast talking long haired, hard-drinking and joking ex-actor Rick character seems to be patterned after Alan Garfield in CRY UNCLE (PV #24). He poses as a victim but Robert is really killed. Sharon relates a long flashback from jail and Rick vows to get her out. In the mean time, Sharon does poppers and makes out with a British lesbian co-conspirator in a car, and Rick has sex with his dumb but beautiful naked red haired secretary (Sharon Kelly, aka Coleen Brennan) on the desk. Also with George "Buck" Flower as a cop, an Alfred Hitchcock picture on the wall, and visible mike shadows. It's by the director of ONE MILLION AC/DC (69). The widescreen production is cut off at the edges so the credits are impossible to read. The tape includes trailers.

OTHER COUNTRIES

THE TIGERS (68) D Yoshinori Wada

(TIGERS SAKAI WA BOKURA O MATTERU) Teachers argue about the five truant student members of a band. The Tigers have comic chase scenes and find themselves broke and hungry in big crowded Tokyo. They sneak into a girls school for lunch and are thrown out of a disco. A girl draws lead singer Jimmy then invites the whole band to stay at her mom's house as long as they help clean up. She and Jimmy fall in love but she's hospitalized after a car accident. Eventually an eccentric alcoholic would be manager hooks up with the band and they make headlines (THE Y.M. JAPAN POPS NEW!) and play at Budokan (with their name in big letters just like when the Beatles played there). This light colorful musical fantasy comedy (not available in English) features seven songs. The band looks cool in all black clothes and living in a fantasy HELP! style home while singing some English lyrics in the upbeat opening (and best) song which goes "I'm so high. I'm so down, I'm So blue." Usually they dress in colorful pre-teen appeal pop star clothes. References to The Beatles are everywhere but so are ones to The Monkees, The Stones and Elvis (a silly JAILHOUSE ROCK inspired production number). One set with country look dancers is like The Grand Ole Opry! Songs (ballads or harmonizing pop) are okay but the early psych sound lead guitar work (probably by a Ventures fan session man) is excellent.

ALBINO (Tapes of Terror, 76) P/D/S Jurgen Goslar, S Scott Finch, P Barrie St. Claire

(WHISPERING DEATH, NIGHT OF THE ASKIRI). This German/UK backed South African/Rhodesian movie was based on a novel by Daniel Camery, as was THE WILD GEESE (78). Sally (Sybil Danning) shows up just long enough to be stripped naked and held up by two black Liberation Army members while their leader rapes then scalps her. Her loving former cop fiancé Derek (James Faulkner) and his faithful but primitive native servant Katchemu (Sam Williams) go on a revenge spree. Derek pukes while Katchemu tortures a soldier but learns how to survive and be tougher. Derek's police commissioner

friend Bill (Christopher Lee) wants to help but the government sends in the by the book Turner (Erik Schumann) who concentrates on bringing in Derek instead of the rebels. Sally's loud but kindly rich old plantation owner father (Trevor Howard) speaks for all the defiant white land owners. Black rebels laugh and shout as they shoot and rape other blacks and plant deadly land mines. Katchemu dies for his mambo (boss). The hate filled but well educated black leader, a notorious albino, is played with a blank stare by the white German actor Horst Frank - in whiteface/blackface. This was made by the same people as SLAVERS (PV #37) with some of the same actors. Brit TV star Faulkner later produced ZULU DAWN (79). Frank was also in THE STAR OF AFRICA (57) and DIAMOND SAFARI (66). Williams was also in FUNERAL FOR AN ASSASSIN (77) with Vic Morrow disguised in blackface! Lee's pro-colonial and apartheid movies are too numerous to mention. Topar Films then Media video falsely advertised it as a horror movie. St. Claire's most successful pro - apartheid production was the acclaimed mini - series SHAKA ZULU (84), also with Lee and Williams. It was shown frequently around the world in syndication and was aired more recently - on The History Channel!

ETERNAL BLOOD (MTI, 02) D/S Jorge Olguin, S Carolina Garcia

(Sangre Eterna). This teen horror movie from Chile is the most interesting of the titles presented by Fangoria that I've seen. College student Carmilla (Blanca Lewin) joins a small outsider group known as Darkies who dress in black and play vampire role model computer action games. She becomes the lover of the their wealthy moody leader M (Juan Pablo Ogalee who resembles Robert Downey Jr.). They fly through the air and battle priests and nuns armed with shot guns in the street. The impressive wild fast/slow motion fantasy scenes include a nuns decapitated head held high for blood drinking. They go to a goth nightclub, then a pot and booze party where they encounter a group of real supernatural blood drinkers led by a bulky brute named Dahmer (Carlos Borquez) with a mohawk and a bald demon. Elizabeth (Patricia Lopez) becomes the new mistress of the demonic house and Carmilla becomes a vampire. M eventually turns to the church for help. Other characters are a teacher of Christian history and Carmilla's platinum blonde mom. It's in Spanish with (not very accurate) subtitles. The interesting looking Lewin (who has nude scenes) also starred in the director's BLACK ANGEL (00).



ITALY

BABA YAGA (Blue Underground, 73) D/S/act Corrado Farina, S Guida Roselli, P Simone Allouche

(KISS ME KILL ME) In this horror fantasy based on the comics of Guido Crepax, erotic photographer Valentina Roselli (Isabel de Funès), has flashbacks, nightmares and visions after she meets Baba Yaga (Carroll Baker), a lesbian witch. Her female models all die after being photographed by her now cursed camera and she imagines herself killing them in recurring fantasy sequences. A topless leather S+M doll (Ely Galleani) that comes to life carries a candelabra and whips the naked Valentina during a thunderstorm. The modern pop art studio (with a clear phone) is nicely contrasted with Baba Yaga's creepy old mansion. When Valentina and TV director Arno (George Eastman/Luigi Montefiore) watch THE GOLEM, a poster of Herman Munster is on the Cineclub wall. They talk about politics and Godard and read The Village Voice. It's all very imaginative, stylish and erotic with nudity and sexy costumes but the attitude towards backs seems out of place. Valentina tells a black model posing with a white woman to act like "your ancestors, the ones in the jungle that ate the missionaries," then Arno shoots a commercial in which "Captain White" throws white soap powder on a black man, which makes him evaporate. Farina plays a Nazi, a Prussian, and a cop. The French/Italian production (in English) is letterboxed. Extras include a very interesting subtitled

doc. short about Crepax and the history of comic strips in Italy, an informative interview with Farina (who only directed one other feature), 10 minutes of deleted scenes (including Baker naked and a castration scene) and the trailer.

THE BLACK HAND (Magnum, 73) D/S Antonio Raccoppi, S Luigi Cozzi....

(MANO NERA- PRIMA DELLA MAFIA, PIU DELLA) In the early 1900s Antonio "Tony" Turese (Michele Placido) leaves Sicily and is lucky to land a low wage job at a cement company in the NYC area. Irish workers call him a dago and beat his new friend so he seeks revenge. After several fights and a murder, he becomes a member of "the family" during a blood initiation. He's sent to "marry" new immigrant Angela (Rosanna Fratello) and tries to rape her thinking she's a whore. She's a good girl though, and they fall in love. More murders occur, bombs explode, and a candidate for governor is assassinated. Angry Police Lt. Petrosino (Lionel Stander) yells at Tony ("Talk, you little punk!"), arrests him several times, and slaps him around. There's a trial and another assassination. This was rushed out to capitalize on the not yet finished GODFATHER II. The most memorable parts are scenes of topless hookers and some over the top violence. A head is found in a trash can and a hooker's tongue is cut out. With Luigi Pistelli, Corrado Gaipa, Nino Vingelli, and Roger Browne from KAZAN (PV #35).

THE VISITOR (Embassy, 79) D "Michael J. Paradise" (Giulio Paradisi), S Lou Comici, Robert Mundi, P Ovidio G. Assonitis

(IL VISITORE) Barbara Collins (SWITCHBLADE SISTERS star Joanne Nial) is a unique human who doesn't realize that she can give birth to special children. She lives in a mansion with Raymond (Lance Henriksen) the owner of the local Atlanta basketball team. He answers to a secret corporate board led by her doctor (Mel Ferrer) that expects him to father some kind of anti-Christ boy. Meanwhile, Barbara's very cute but foul-mouthed eight year old gymnast daughter Katy (Paige Connor, also in LITTLE DARLINGS) leaves her paralyzed, kills some boys while ice skating just for fun and sends birds to peck the eyes from her enemies. The mysterious elderly Jerzy Colsowicz (John Huston) shows up claiming to be a babysitter and plays Pong with Katy who hates Jane (Shelley Winters), the eccentric astrology nut, new housekeeper who sings "Shortnin' Bread"! This very unbalanced movie copies parts of (among others) THE BIRDS, ROSEMARY'S BABY, THE OMEN, and even THE MAN WHO FELL TO EARTH. I loved the overblown score (by Franco Micalizzi) but it made me laugh. Also with a hall of mirrors scene, a spaceship, an alien abduction, bald clones, and a major Coke plug (it was partially filmed in Atlanta). The cast includes Glen Ford (police detective), a barely visible Sam Peckinpah - ! (doctor), and a silent Franco Nero looking great as Jesus Christ! Samuel Arkoff and Samuel Goldwyn were executive producers. It was released by Film Ventures, then A.I.P. Originally 101 mins. long, the tape runs 90. Huston and Winters had both just been in the director's TENTACLES (77).

CANADA

VALENTINE (WB, 01) D Jamie Blanks, S Donna and Wayne Powers, Gretchen J. Berg, Aaron Harberts

Jeremy, a sixth grade nerd is publicly humiliated and beaten at a Valentine's Day school dance. 13 years later he escapes from a mental hospital wearing black clothes and a plastic cherub mask, sends threatening Valentine's cards and starts killing off former students. Of course, it's the perfect time for rich blonde Dorothy (Jessica, daughter of Kate Capshaw) to throw a big Valentine's Day party in her family mansion. The big question is which of the many suspicious guys is the now grown psycho. Except for the feminist comedy parts with

Dorothy's three friends interviewing prospective dates, and Paige (Denise Richards) saying no to casual sex, this is like any dumb post-HALLOWEEN slasher movie and is loaded with false scares. Death is by knife, hot iron, drill and axe and maggots arrive in chocolate candy. The ending is very irritating. ANGEL star David Boreanaz is the on/off reporter boyfriend (with a drinking problem) of blonde Kate (Marley Shelton). Also with Jessica Cauffiel as the other blonde girlfriend, Fulvio Cecere as a police detective and Katherine Heigl as a student coroner victim. It was made in Vancouver, by the director of URBAN LEGEND (98). Early Devo fans might enjoy the fact that the killer's mask looks like Boogie Boy.

CANNIBAL GIRLS (Tapes of Terror, 73) D Ivan Reitman, S Robert Sandler, P Daniel Goldberg

Cliff (Eugene Levy in his film debut) and Gloria (Andrea Martin) from Toronto go on vacation in the remote snow covered small town of Farnhamville. The motel owner relates flashbacks about "the legend" of three girls who lure men to their house, seduce, kill (with axes and knives), then eat them. She then sends the out of towners to the same house, saying it's now a must-visit restaurant. The cultured seeming host, long-haired, bearded Rev. Alex (Ronald Urich) relates family horror stories, convinces them to spend the night and brings out the beautiful young women. The blonde one (Randall Carpenter), the brown-haired Brit (Bonnie Nelson), and the dark haired one (Mira Pawiuk)



CANNIBAL GIRLS

all have topless scenes. Everyone in town, including the mean sheriff (Bob McHeadey), the local butcher, and the violent gas station workers are in on the cannibalism. Levy (with his now familiar voice) has long bushy hair and a mustache and sings to Martin (whose next role was in BLACK CHRISTMAS). The pre SCTV stars add some nice subtle comedy which Levy recently said was improvised. The local theater is showing THE MONSTER THAT DEVoured CLEVELAND - ! The bloody FX scenes are pretty badly handled though and the story makes little sense. One victim (Erik Pomeranz) later acted on many U.S. TV shows. This was picked up by AIP, which added a Warring Bell gimmick, not heard on the tape. The trailer

was narrated by Ernie Anderson. Reitman's first movie was FOXY LADY (71), also with Martin and Pawiuk.

FISH 'N' CHICKS (02) P/D/S/cine./edit... Joseph E. DeLeo

Two best friends tell each other flashbacks while fishing in a small boat, argue over a girl, and talk a lot. The angry father of a girlfriend of George (Mike Dufays) is hit by a car, Arnie (Mark Tyler) goes to bed with two women (off-screen), and a gay guy make advances at a campfire. The horror part comes with the surprise ending. It's about a half hour long. 57 Glenhaven St., Toronto, Ontario, Can M6M 3M4.

AL ADAMSON

VAMPIRE MEN OF THE LOST PLANET (Very Strange, 70) P/D/act Al Adamson, D Rolf Bayer, S Sue McNair

(HORROR OF THE BLOOD MONSTERS) When a (toy) spaceship lands on a "lost" planet, the grumpy, loud, grey-haired "egomaniac" Dr. Rynning (John Carradine) stays on board while the crew of four encounter some amazing footage from TAGANI (65), a b/w caveman movie from The Philippines. Several tribes battle each other with clubs and bows and arrows. Pretty cool looking lobster men attack and flying bat men attack in a cave. Some men have snakes growing from their shoulders and a dwarf fights a fat guy. My favorite scenes show the original main character (played by Myrna Mirasol) and other sexy Asian female warriors kicking, screaming and biting. In new footage, Lian (Jennifer Bishop who looks great but not Asian) is captured and has a brain implant operation on so she can narrate flashbacks. Col. Manning (Robert Dix)

and Valerie (Vicki Volante) man the minimal Earth control station which is edited in with space station shots from *THE WIZARD OF MARS* (64). The main new footage was shot in '67. A silly space sex scene and the ridiculous prologue about vampires (some played by Adamson and Gary Graver) with big teeth in L.A. alleys, were added a year or so later. Brother Theodore narrates the intro. Dino footage from *ONE MILLION B.C.* (40) and *THE UNKNOWN ISLAND* (48) was also thrown in. Also with Britt Semand as the blonde Linda and Fred Myers as Bob. Vilmos Zsigmund was one of the cinematographers, Peter Perry was the busy editor, and David Hewitt is credited with FX. The tinted b/w scenes were said to be in "Spectrum X." Independent Int. first released this in '70, then again and again over the year under various titles. It's now available on DVD from Image with commentary from Sherman.

DRACULA VS. FRANKENSTEIN (Very Strange, 69) P/D Al Adamson, S William Pugsley, Sam Sherman, P John Van Horn

Vegas stage star Miss Judith Fontaine (Regina Carrol) dances with two guys who look like members of The Four Seasons and sings lyrics about "The Hilton Mau Mau." She goes to Venice, CA to find her missing sister and freaks out to backwards music after biker gang leader Rico (Russ Tamblyn) has her drugged in a nightclub. Mike (Anthony Eisley), who wears a shark skin necklace and has a beachfront bachelor pad, rescues her. Meanwhile, laughing dwarf carnival barker Grazebo (Angelo Rossitto) eats a dollar bill, says "I am a little man of no use to anyone!" and lures people into The House Of Horrors on the pier. Owner Dr. Frankenstein (J. Carrol Naish) gives tedious guided tours. The old wheelchair bound mad doctor talks (a LOT) and shoots up his grinning mute idiot axe murderer servant Groton (Lon Chaney Jr.) and sends him to bring back women for head transplant experiments. Naked woman are discretely displayed in upright coffins. The pathetic, sweaty Groton also has a pet puppy and saves hippy Samantha (Anne Morrell) from a gang rape but she ends up topless on the operating table. Dracula (stockbroker Roger Engel as "actor" Zandor Vorkov) has a death ray ring and speaks through an echo chamber. He makes the doc revive the UGLY monster (7'4" John Bloom) and it goes on a revenge killing spree. Police Sgt. (Jim Davis) says "It's a dark, dark world." Adamson watches his future wife Regina sing and is a vampire in footage from *VAMPIRE MEN*... (above)! Mardi Rustam was exec producer. Also with Greydon Clark (hippy with stripped pants), nudie star Maria Lease (missing sister), William Bonner, Bud Cardos, and co-cinematographer Gary Graver (bikers), Albert Cole (cop), and Forry Ackerman and assistant director Gary Kent (victims). The electronic lab equipment was designed by Kenneth Strickfaden, whose next credit was the much worse *BLACKENSTEIN* (73). I first saw this convoluted nonsense cut on Cleveland TV nearly 30 years ago and considered it very bad - and boring. It now seems very bad - and fascinating on multi-levels I didn't consider back then. Cinematographer Paul Glickman later shot Larry Cohen movies. Stock music was by Henry Mancini and Hans J. Salter. See our Adamson interview (PV#19) for more on *DRACULA*, which was released in '71 by Sherman's Independent Int. This is now available on DVD from Image with commentary from Sherman.

MEAN MOTHER (Shockorama, 73) D Leon Klimovsky, Albert Victor (Al Adamson), S Charles Johnson, Joy Garrison, P Sam Sherman

This is the boring Spanish movie *EL HOMBRE QUE VINI OIO* (70) with new scenes shot in and near L.A. edited together in an attempt to pass it off as a black action movie. The result is mind numbing and incomprehensible. The original story is about Joe (Dennis Saffren) transporting stolen coins to Rome for Dan (Lang Jeffries) and falling for cigarette girl Terry (Lucianna Paluzzi). The newer footage is about the violent black Bo (Clifton Brown) who meets Maria (Elizabeth Chauvet) in Spain, then Joy (Tracy King) in Rome. The only really

memorable part is when the black Joy is tied up by a racist gangster and gets naked by a pool. There's also a big breasted blonde in leather with a gun left topless on a road as a joke. The Canadian Safron was re-hired to be in linking scenes so Joe and Bo meet in Nam war (!?) footage. Other L.A. actors are Al Richardson as a gangster, *INCREDIBLE TWO HEADED TRANSPLANT* star Albert Cole, and Tom Poston's brother Dick. The last line is "Eat It You Motherfuckers!" The DVD looks great and includes a booklet and commentary by Sherman who can't make sense of it either, gives up and disappears after running out of anything else to say. He wonders about how a black audience would have reacted to his production on 42nd St. They would have been royally *PISSED OFF!* Brown was actually singer Dobie Gray ("The In Crowd"), also in *OUT OF SITE* (PV #36). King aka Marilyn Joy was a knockout stripper who acted in many Adamson movies. *MEAN MOTHER* sucks but the theme song (with strong female vocals and hot wah wah guitar) is great. I left the DVD menu on so I could hear it over and over.

MORE RECENT

THE BARGHEST (Brickhouse, 01) P/D/S Katt Kaminski, P Betsy Carson

Billie (Tammy N. Duffy), who had been in a mental hospital, returns to her childhood home and learns that she has inherited a fortune from her late father. She's chased through a cemetery by an unseen presence and hears little kids laughing and scary noises at night. Her thinner taller sister Harriett (Buffy Miller), who has been cut out of the will, also moves back in the family home. She's mean, sarcastic, wears all black, and turns out to be a witch. She casts spells with baby doll heads, seduces Billie's new lawyer boyfriend (Charles Schreiber) and kills several characters including the creepy alky mailman (Scott Mullenberg). With some b/w and slo mo scenes, some Phillip Glass type music and lots of talking. Box 7835, Portland, ME 04112.

THEM DAMN ZOMBIES (Stone Dead, 01) P/D/S/FX/act... Andy Koontz, P/cine./act Scott Phillips

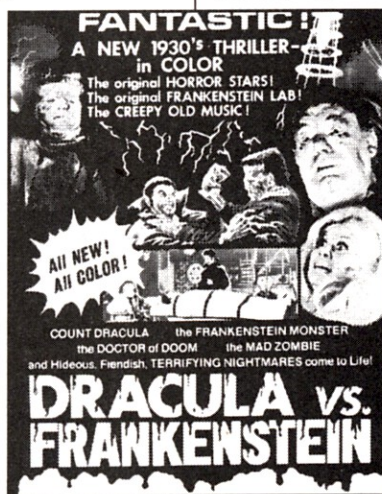
Flesh eating zombies attack people in the woods at night. Jessica (Chris Koontz), Tiffany (Amy Renner), egotistical TV news reporter Peter (Reagan Walters), his cameraman, and some stupid local hillbilly brothers hide out in a shack. The females eventually decapitate some zombies with machetes. The gore comedy was made in Beaverbrook, Oregon and is letterboxed. Koontz and Phillips introduce the 40 min. feature and their serious, bloodier, gorier and faster paced short *ZOMBIE DAWN* (02). Both shot on video films use original hard rock music and borrow from Romero movies. Box 16730, Portland, OR 97282. (503) 329-0849.

AVENGING ANGEL '69 (02?) P/D/S Ian Little

Joan (Michelle Ferguson) plays bass and quietly sings with a band whose fuzzy music sounds to me kinda like The Jesus And Mary Chain. She does a BBC interview in London then flies back home, practices with the band (63 Crayons) in a studio and poses for publicity pictures in a cemetery. She meets Johnny (Jess Underwood) who says he knows her from school but she can't remember him. They talk and are seen in some impressive sepia colored outdoor shots. Somebody projects movies at a party and pot is smoked. She says her favorite movies are *NIGHT OF THE LIVING DEAD* and *ORPHEUS*. Seems like she's actually dead. It's nicely done and Ferguson was interesting to watch. There wasn't anything obvious to make you think it was set in the 60s though except for some sitar music. Little is at 2141 Mt. View Terrace, Roanoke, VA 24015

HIGH SCHOOL BREAK-UP (Ra, 02) D/act Dave Donahue

Tom (Donahue) stands in front of Port Henry High School which had closed in '68, talking and remembering b/w flashbacks of when his cheerleader sister



Rita (Maria Manfred) was the girlfriend of football star Bobby (Mark Scozzafala). At the end the camera shows some trashed and empty school rooms then her skeleton. Narration and title cards are used and a harmonica solo is played. The editing could not be worse and the three actors all look to be in maybe their 40s, even in the school time flashbacks.

HELL HOLE HIGH (Galaxo, 02) P/D Alex R. Mayer, S/act Aaron Vorhees

Three students are sent to a reform school. Tiffany (Becky Rygg) starts wearing a leather suit and plans a rebellion. The seemingly mute Doink (Vorhees) sleeps under a bridge and receives advice from a psychic Indian. Billie (Adam Dean) poses in drag for a topless photographer (transsexual Ara Tripp). A stoned hippy teacher (Three Fingers Jake) plays guitar until his fingers come off. Mrs. Gash burns a student to death, a curly haired principle monitors everything with TV cameras, and there's a gay gym teacher, a religious fanatic, and a convict. Scotty (son of Bob) Crane and his wife Michelle play coke snorting parents who have (offscreen) sex in a car. The school in this minimal shot on video comedy is a barren room with a few chairs and the acting is very amateur. With a talking eyeball, hallucinated jellyfish, a torture and gore scene and subtitles for a Spanish speaking drug dealer. The letterboxed DVD was made in Seattle (the space needle is featured in the background). Outtakes are at the end. See galaxo.com

TIME ENOUGH: ALIEN CONSPIRACY II (Brimstone, 02) Kevin Lindenmuth, Ron Ford, Alexandre Michaud

Jack (Chris Mack), who says he works for aliens and can time travel, relates two tales to Karen (Sarah Lippman). In Ford's short the religious manager of a trailer park (Ford) talks (a lot) to several people, showers, eats, sings and prays. After being taken over by a parasite from a big head alien, he gets mean and kills. In the other short (from Montreal), aliens (people in black clothes) start to kill people in a city, so a group of people leave a beer party to hide out in a cabin by a river. They meet others who turn out to be aliens, talk a lot. Fights and chases follow. It all ends with a shot of the WTC being zapped by alien rays. Also with a few seconds of Debbie Rochon and animated dinos from Brett Piper and a rock video for the Florida group Season Of The Wolf. ALIEN AGENCY (PV #27), it's sequels, and other ALIEN CONSPIRACY titles all follow the same shorts as a feature format. 7900 State St., Brighton, MI 48116 (810) 225-7796.

MORE 70s

SATAN'S CHEERLEADERS (United, 77) D/S Greydon Clark, P/S Alvin L. Fast

Mr. Brooks (Jack Kruschen), an angry stuttering fat voyeur janitor in a red suit, kidnaps four cheerleaders and their cheery naive religious college teacher Miss Johnson (Jaqueline Cole/Taylor). All of a sudden blonde Patti (Kerry Sherman) who "has the power" is naked on an altar in a scene that copies THE DUNWICH HORROR complete with negative color FX. The girls go to local backwoods Sheriff Bubb (John Ireland) for help but he's a killer rapist Satanist whose excited priestess wife Emily (Yvonne DeCarlo) controls killer dogs. Praise be Satan! I had seen this on local Manhattan TV so missed the brief shower room and sacrificial nudity. It's still ridiculous and all basically leads up to a who is the virgin joke, but it now seems pretty (on purpose) funny to me. The soundtrack features wacka wacka guitar. The other cheerleaders are Chris (Hillary Horan) the cutest one with the most personality, Sharon (Sherry Marks) with the biggest chest, and Debbie (Alisa Powell). Also with John Carradine in a fun small role as a homeless man ("I'm just a crazy old bum!"), Robin Greer as a rival school girl in a bathing suit water balloon fight, Lane Caudell as the football hero, Sydney Chaplin as a Satanist monk, and Joseph Carlo as the idiot coach. Cole

was in Al Adamson's FEMALE BUNCH (PV #5) and other Clark movies like NIGER LOVER (73) and BLACK SHAMPOO (76). Cinematographer Dean Cudell later shot John Carpenter hits and JURASSIC PARK!

ZOLTAN, HOUND OF DRACULA (Tapes Of Terror, 78) D Albert Band, P/S Frank Ray Perilli

Michael Drake (Michael Pataki from Youngstown, Ohio) and his family drive their large trailer to the woods on vacation. The part vampire Veidt (creepy-looking Reggie Nalder who thinks to himself) shows up driving a hearse containing a coffin for Dracula's black vampire dog Zoltan. The dog, with glowing eyes and vampire teeth, bites other dogs including the family pets, and in a bloody scene, a screaming camper. The cute Drake puppy clawing itself out of it's grave is a memorable image. Inspector Branco (José Ferrer), the bearded Van Helsing character, arrives from Eastern Europe and tells Drake that he's the great grandson of Dracula. When the two men are attacked in a shack it's like NIGHT OF THE LIVING DOGS and a canine car attack predates CUJO. When doubles for Nalder and Ferrer fight the loud sound FX sound like a bad kung fu movie. I thought that THE HILLS HAVE EYES 2 (84) had the first dog flashback scenes, but the honor goes to this serious (and seriously dumb) horror movie. Communist soldiers who uncover a crypt in the prologue have no accents. The well trained attack dogs are impressive but the FX are awful. Stan Winston is credited with make-up design. Simmy Bow and Jojo D'Amore who play fishermen, were also paired in Perilli's earlier dog hit, THE DOBERMAN GANG (73). Also with Jan Shutan from THE SEVEN MINUTES (71) as Mrs. Drake, Arlene Martel, star of THE GLASS CAGE (64), as a Commie official, and a Cal Worthington used car TV ad.

80s

BRAINWASH (Media, 81) D Bobby Roth, S Beth Sullivan, Stephen Bello, P Gary L. Mehlman

(CIRCLE OF POWER) Jack Nilsson (Christopher Allport), his blonde wife Lynn (Cindy Pickett) and other employees of the Mystique ad agency and their spouses have to attend a weeklong EDT (Executive Development Training) seminar in a remote mansion. They're stripped of their belongings, deprived of sleep and food and forced to chant (like in the same year's TICKET TO HEAVEN) and act out painful and humiliating self awareness psycho dramas. President Bianca Ray (Yvette Mimieux as you've never seen her before) is in charge of

the men with help from the threatening muscular Ewe (Denny Miller). Ben (Hugh Gillin) is buried alive in a coffin and everyone has to beat up Ted (Scott Marlow) who sobs "I'm a Coward!" then is then crucified. The longest, most detailed segment is the most disturbing. Naked overweight Buddy (Walter Olkewicz) sobs as his ass is paddled and he has to explain his childhood traumas and act like a pig in a cage while slop is dumped on him. These scenes (said to be based on reality) play like performance art or actor exercises. Don't be surprised if some network asshole copies BRAINWASH for a reality show. Abuse of the females, coordinated by Ray's VP Gordon Carelli (John Considine) is mostly off screen. Meanwhile black servants talk to each other about what's happening. A maid spits on a plate and mentions Scientology and a nameless bald man (Julius Harris) calls his boss a "strange motherfucker!" The Arab character is played by a Cuban (Tony Plana) and typically, even though they have more lines than many of the others, most of the black actors are uncredited. Also with actual TV talk show host David Susskind as himself, Leo Rossi, and Fran Ryan. The last release from Ambassador Films, known for Euro sex and horror movies, it was filmed at The Harold Lloyd Estate. Olkewicz was a regular on GRACE UNDER FIRE, Gillin was the sheriff in PSYCHO sequels, and Marlow had been the intense star of 50s JD movies. Writer Sullivan later produced the DR. QUINN MEDICINE WOMAN series.



GET CRAZY (Embassy, 83) D Allan Arkush, S Danny Opatoshu, Henry Rosenbaum, P Hunt Lowry

While Saturn Theater stage manager Neil (Daniel Stern) is busy preparing for the big 15th anniversary New Years Eve show he falls for his predecessor Willy (Gail Edwards) and imagines fantasy scenes with her. Max Wolf (Allen Garfield) is the Bill Graham character whose weasel nephew Sammy (Miles Chapin) plots to blow up the theater for the corporate "bad guy" (Ed Begley Jr.) who is backed by Arabs and Japs. King Blues (Bill Henderson), a B.B. King type, is first seen at a funeral with all blind bluesmen. Nada (Lori Eastside) leads a cartoonish new wave band that also backs the out of control punk Piggy (Lee Ving). Malcolm McDowell (PV#38) is hilarious as Reggie Wanker the oblivious egotistical coke snorting Mick Jagger character with a Euro beauty girlfriend (Anna Bjorn from MORE AMERICAN GRAFFITI) and a pathetic Keith type sidekick (the Doors' John Densmore!). The party plane sequence is a spoof of COCK-SUCKER BLUES. All three acts do songs on stage and all do "Hoochie Coochie Man" (Ving's hardcore version is the funniest). Folksinger Auden (Lou Reed) is first seen in an exact repro of the Dylan Bringing It All Back Home cover set. He arrives too late and sings "Little Sister" to Neil's sister (Stacie Nelkin in a Ramones shirt) as the credits roll. Howard Kaylan leads a Dead type communal hippy band that never gets to play (maybe on a future director's cut). There's a drug phantom/alien who spikes the water supply, a giant walking joint, bikers, a pile of naked groupies, and a clip from the SUNSHINE MAKERS cartoon (35). Songs heard include 60s oldies ("Just One Look" and "Wipe Out"), "Metal Guru" by T Rex and "Chop Suey" by The Ramones (only available on the soundtrack). Like Arkush's similar ROCK 'N' ROLL HIGH SCHOOL (79), but with more in jokes, this fun comedy was inspired by the director's real life experiences working at the Fillmore East in NYC but was filmed in Hollywood. The real theater was just down 2nd Ave from The St. Marks Cinema where I first saw this 20 years ago. I enjoyed it a lot more the second time around. Also with Bobby Sherman and Fabian as bad guy yes men, Franklyn Ajaye as Cool, Paul Bartel as a doctor, Mary Woronov, and Clint Howard.

VICTIMS! (Simitar, 85) P/D Jeff Hathcock, S John O'Hara, P Robert Kaz

Here's a crude anti women's lib movie that Taliban members would probably enjoy. Three females in a house are killed by a pair of Nam vet psycho killer rapists (one is seen in drag). In a flashback one guy kills a "gook bitch in Saigon" before being castrated. Then a couple is attacked outdoors. Meanwhile, after showering, blonde Susan and three teen friends drive to the desert for a "field trip." They all mock their parents, boyfriends and morality and declare "We're wild and crazy girls!" After some naked swimming, a snake bite, and a falling boulder death, they're humiliated, raped, and chased. The sound is terrible. I don't think this helped the acting careers of leads Ava Kaufman, Pam Richards or Ann Richardson, but Hathcock returned with the equally bad NIGHT RIPPER (86), STREETS OF DEATH (PV #18) with Tommy Kirk, and MARK OF THE BEAST (PV #12) with Bo Hopkins!

ROBERT TOWNSEND

HOLLYWOOD SHUFFLE (Virgin, 87) P/D/S/star Robert Townsend, S/act Keenen Ivory Wayans

Bobby Taylor (Townsend) is a struggling nice guy actor who lives with his grandmother (Helen Martin, also in REPO MAN), mother and little brother. He practices idiot street jive in hopes of getting small demeaning movie roles as gang members. At one mass audition everybody is an Eddie Murphy imitator. Meanwhile in fantasy sequences he and others play various roles. He's an

escaped slave and super hero Rambro, and he narrates a (too long) b/w private eye segment then watches himself star in it on TV. This low budget movie does a fun job pointing out 80s-style Hollywood racism but is also full of gay jokes, probably from co-writer Wayans, who plays a co-worker at a fast food restaurant. The SNEAKIN' IN THE MOVIES show, with reviews of DIRTY LARRY and REVENGE OF THE ZOMBIE PIMPS, later mutated into a segment of Wayans' IN LIVING COLOR. There's a silly black cast sitcom called BATTY BOY and the # for a how to act black school is 555-COON. The clueless Hollywood types are played by Eugene Robert Glazer (director) and Lisa Mende (casting director). With Anne-Marie Johnson (also in I'M GONNA GIT YOU...) as the hairdresser girlfriend, David McKnight as the supportive barber uncle, John Witherspoon (later in the FRIDAY movies) as the irritating fast food boss, writer Paul Mooney as the NAACP president, Steve James (kung fu fighting man in a skirt), Damon Wayans, future director Rusty Cundieff (TALES FROM THE HOOD), Franklyn Ajaye, and Tom "Tiny" Lister. Samuel Godwyn released it. The cinematography is by Peter Deming (EVIL DEAD 2, FROM HELL...).

THE METEOR MAN (MGM, 92) P/D/S/star Robert Townsend, P Loretha C. Jones

A flaming meteor burns mild mannered Washington, D.C. substitute school teacher bachelor Jefferson Reed (Townsend) but he heals incredibly fast in a hospital. He also has laser vision, can talk to animals, and can fly (but not too well or very high). Soon he's in a green hero costume busting a coke factory, catching crooks and battling a tough street gang that uses little kids as foot soldiers. All of them have dyed blonde hair. Most of the positive message comedy takes place on an elaborate old style Hollywood street set. All of the gangs report to white guy (Frank Gorshin) who is allied with some Arabs. Don Cheadle was way down in the billing but he stands out as Goldilocks, the #2 gang leader and UNDERCOVER BROTHER star Eddie Griffin is Reed's science teacher best friend. Bill Cosby must have directed himself as a smirking mute alien and James Earl Jones is a jazz fanatic neighbor who wears funny wigs. With Marla Gibbs and Robert Guillaume (parents), Tiny Lister (biggest gang member), LaWanda Page and Lela Rochon (nurses), Stu Gilliam (doctor), Wallace Shawn (teacher), Nancy Wilson (principle), Big Daddy Kane, Sinbad, Luther Vandross, and Cypress Hill and two other groups as themselves. Motown released the soundtrack. Townsend's new movie is called BLACKLISTED.

PIA ZADORA

LONELY LADY (MGM, 83) D Peter Sasdy, S Ellen Shapiro, John Kershaw, Shawn Randall, P Robert W. Weston

Pigtailed San Fernando Valley student Jerilee Randall (Pia) wins a high school creative writing award. She then leaves a party with some rich young strangers, which leads to her being raped with a garden hose by one of them (young Ray Liotta). Since the attack happened on the grounds of the mansion of famous screenwriter Walter Thorton (Lloyd Bochner), he stops by the hospital and all of sudden Jerilee is his new wife. She sells a book but he can't get it up and he treats her badly so she gets pregnant with a married new movie star (Jared Martin). After an abortion she becomes the hostess at a nightclub owned by the mob connected Vincent Decasta (Joseph Cali from SATURDAY NIGHT FEVER). Her confused gay director friend Guy (Anthony Holland) introduces the talented and still determined Jerilee to the big scary looking dyke agent Joanne (Kendall Kalowell from THE CONCRETE JUNGLE and CHAINED HEAT). Jerilee has sex with her, then with Vinnie (on a pool table), then with the Italian Carlo (Carlo Romanelli) and her fat producer husband — all because she thinks it



THE METEOR MAN

will help her sell a script! It ends with the bitter and defiant Jerilee accepting an Oscar for her autobiographical screenplay. Pia gets naked and sweaty a lot but lesbian and threesome scenes are left to the imagination. I loved her pill popping psychedelic freakout collage. The anti Hollywood Harold Robbins adaptation was filmed mostly in Rome. It had a major theatrical release from Universal. Romanelli, Glory Annen, and several others also have brief nude or topless scenes. Also with Bibi Besch (widow mom), Olivier Pierre (sleazeball agent), Pia's #36 single cover of "The Clapping Song" on the soundtrack and a poster for REDS. The Hungarian Sasdy was also directing Hammer TV movies at the time. Holland, from FEARLESS FRANK, later killed himself after contracting AIDS. Zadora, aka Pia Schipani from Hoboken, only had to sleep with her billionaire husband at the time Meshulam Riklis to get this role.

VOYAGE OF THE ROCK ALIENS (Prism, 84) D James Fargo, Bob Giradi, S James Guidotti, Edward Gold, P Michael H. Keller

Pia's last movie plays like a series of early MTV videos. It's SO 80s that I actually sort of enjoyed the PG rated, GREASE-inspired, new wave sci fi musical comedy. Frankie (young Craig Sheffer) leads a pseudo-rockabilly band/black leather gang (they sound best doing "Justine") and his new rival blonde alien Absid (SCHOOL SPIRIT star Tom Nolan) leads a Gary Numan/Devo type group. One song is "In The 21st Century." Dee Dee (star, Pia, who did have a good strong voice) sings a lot (on a beach, in a ladies room, on a spaceship...) but when Sheffer sings a parody of Duran Duran's "Hungry Like The Wolf" video complete with cougars, his voice is dubbed. Michael Berryman (PV#16) has a fun role as an escaped mental patient with a chainsaw who actually gets a girl, Dee Dee's mechanic friend Diane (Alison La Placa). Ruth Gordon is an oblivious voyeur sheriff and Jermaine Jackson is the leader of a black gang that sings a ballad with Dee Dee in the opening. With a toxic Lake Erie gag, a topless female extra, a sex ray that turns guys gay, and a very irritating comic robot. The uncredited Giradi had directed Michael Jackson's "Beat It" and other hit videos and Fargo was Clint Eastwood's assistant director. Mike Curb was the exec producer.



Pia Schipania

60s

AGENT FOR H.A.R.M. (Tapes of Terror, 66) D Gerd Oswald, S Blair Robertson, P John F. Robertson

Bacterial weapons turn several people into green goo. Adam Chance (star Peter Mark Richmond) is sent by his boss Graff (Wendell Corey) to the beach house/lab of the Eastern block defector Dr. Steffanik (Carl Esmond whose career went back to many Nazi-era German movies). Chance settles in and gets to know the scientists double agent blonde niece Eva (Barbara Bouchet). Meanwhile Graff's enemy Malko (Martin Kosleck) runs a secret chemical lab in Mexico. Bouchet (just before CASINO ROYALE) looks great in a bikini which nearly falls off several times. Former Miss Israel Alizia Gur (as an agent in training) and former Playmate of the year Donna Michelle (as a secretary) are gorgeous too, but have nothing to do. With the sexy women and the sci fi angle this should be fun but it's too much like a dull TV movie. Chance wears a very uncool yellow sweater, has an Eddie Munster shock of hair and a battery run shaver/tape recorder. Also with Robert Quarry and Rafael Campos (in dark shades) as Malko's assistants and Robert Donner (the comic Indian in ALLAN QUATERMAIN AND THE LOST CITY...) as a mortician. The Universal release has been on MST3K. Robertson worked with Ed Wood Jr. on nudie movies then became a major porn director (as "Adele Robbins").

DOOMSDAY MACHINE (Tapes of Terror, 67) P/D Harry Hope, D Lee Sholem, S/act Stuart J. Byrne

In the future (1975!) a worldwide red alert changes the mission of a manned

"ASTRA" space probe to Venus. Four astronauts are forced to take along three females at the last minute and one is a Commie! Platinum blonde Dr. Turner (Ruta Lee) pairs up with the tall blonde Col. Price (Denny Miller). Comic relief Danny (Bobby Van aka Robert Stein) falls for the Russian Major Bronski (Mala Powers). Sexy Lt. Katie Carlson (Ann Grant) sits around topless and poses in her robe. The angry, pushy Major Kurt Mason (Grant Williams) nearly rapes her. She likes his forceful ways until she bites him. He yells "That's right baby I'm an animal. We're all animals!" They all witness a tidal wave and a nuclear chain reaction. The older Dr. Perry (Henry Wilcoxon) remains calm while explaining that Earth is gone and only three of them can survive, but others cry, fight and yell. When a porthole opens blood comes from Kurt and Katie's eyes as they float and die from the pressure. This scene is strangely hilarious to me. I'm also amused by the rainbow lights on the spaceship and Casey Kasem as ground control saying "Everything is A-OK here!" The prologue features Essie Lin Chia as an American Asian spy in China. Danny calls the Chinese (who caused the apocalypse) chopstick jockies. Also with James Craig (military brass) and Mike Farrell (reporter). This insane downbeat movie went direct to TV which is where I first saw it in Cleveland in the early 70s. The on screen title is

ESCAPE FROM PLANET EARTH and it was aka ARMAGEDDON 1975. The outer space FX (probably from another movie) are by David L. Hewitt. Cinematographer Stanley Cortez had just shot NAVY VS. THE NIGHT MONSTERS (66) and co-director Sholem made CATALINA CAPER (PV #36) around the same time. Hope later produced several Al Adamson movies.

BORN WILD (Shocking, 68) P/D Maury Dexter, S James Gordon White

(THE YOUNG ANIMALS) The Mexican/American students at a large suburban CA high school are socially segregated from the white kids. Clean cut Bruce (David Macklin) whose father "owns the town" says "Speak American you foreigner!" as he has his three followers beat Paco Rodriguez (Zooey Hall), plants a joint on him, and rapes his girlfriend Raquel (Joanna Frank). They also call them greaseballs, spics, wetbacks, taco benders, and brown trash. New student Tony Perez (star Tom Nardini) shows up in his red convertible, dates Bruce's blonde ex Janet (Patty McCormack) and convinces the Mexicans to organize. Their petition to the principal

(Arthur Peterson, later a SOAP regular), is ignored, so they all go on strike using passive resistance when the cops show up. Cars are blown up, Din Din (Keith Taylor) is tied to the hood of a speeding car, Janet is tied up and the action ends in a junkyard (a common but powerful visual cliché of the time). The AIP release is exploitive and the leads aren't even real Hispanics but the acting is good and the script shows surprising insight into status quo racism. Janet doesn't mind dating a Mexican but when he gets political she backs off saying "Equal rights!? You really are far out." Racist Coach Simms (Russ Bender in his last role) whose job is on the line, secretly encourages Bruce and his gang to be violent. The first guys to stick up for the outsiders are jocks who are already used to playing football with them. The score is by Les Baxter. It opened in Oct. (just months after two assassinations and the Democratic Convention) when George Wallace was running for president. It was the last teen movie for former child star McCormack (PV #23), who was already in her 20s. She and Taylor were also in THE YOUNG RUNAWAYS. Macklin was the boyfriend on the TAMMY (65) sitcom and later played Nazis. Dexter went on to direct episodes of LITTLE HOUSE ON THE PRAIRIE. Damn! I nearly forgot the bands, reason enough for some to want a copy. The American Revolution do "Love Has Got Me Down" a poppy garage type song and the more progressive and longer haired Orphan Egg from San Jose do "Big Letters" with some nice psych guitar at a pool party.

OUT OF IT (VSOM, 69) D/S Paul Williams, P Edward Pressman.

U.A. released this very well made b/w M rated coming of age movie. It's set on

Long Island (and in The East Village) in the early 60s but ruins the illusion with a poster from BLOW UP and a truck advertising the Electric Circus club. Barry Gordon stars as Paul Green, a short "deep" and confident misfit kid (kinda like a young Woody Allen) who has (grainy on purpose) fantasy sequences. One features Nam and H bomb footage and Paul becoming Emperor of The World. He dates Barbara (Gretchen Corbet, later of THE ROCKFORD FILES) but wants cheerleader Chris (Lada Edmund Jr.) whose boyfriend is the jock bully Russ (Jon Voight). The acting is good and it all looks great thanks to cinematographer and associate producer John Avildsen. The soundtrack featuring female vocal pop songs is by Michael Small (aka Kamen), then of the N.Y. Rock And Roll Ensemble. Also with the unknown Peter Grad as Paul's friend and Frank Campanella (football coach). The Pressman/Williams team followed with Voight in THE REVOLUTIONARY (70) and DEALING... (PV #38). It was the first of five movie roles for the awesome blonde HULLABALO dancer Edmunds whose acting career ended in RAPE SQUAD! (74). Gordon, the little boy in the opening of THE GIRL CAN'T HELP IT (56), later did voices for The Smurfs, Pac Man and other cartoons.

THE PROJECTIONIST (Vestron, 70) P/D/S/edit/act Harry Hurwitz

Chuck McCann plays a lonely movie obsessed Army vet bachelor who works as a projectionist in a midtown Manhattan revival theater and hangs out on 42nd St. In his comic b/w daydreams he's the super hero Flash who battles bad guys and gets the girl (the late Ina Balin). He also imagines himself in Ricks from CASABLANCA and does vocal imitations of Bogart, John Wayne, Wallace Beery and cartoon characters. McCann is impressive and his scenes are fun but the real attraction is the excellent editing, the many great film clips and the biting satire of old Hollywood (and America). The (fake) apocalyptic trailer for THE TERRIBLE WORLD OF TOMORROW is simply amazing ("See! Man Become The Dehumanized Slave Of Science! See! Years Of Racial Hatred Erupt In An Orgy Of Blood Lust!"). Some clips are from DELUGE, DANTE'S INFERNO, FLASH GORDON, THE DEVIL COMMANDS (Boris), THE RETURN OF THE VAMPIRE (Bela), EARTH VS. THE FLYING SAUCERS and a Gerald McBoing Boing cartoon. Another shows an all blackface Heaven. A U.S. History collage includes (real) scenes of gangsters, riots, lynchings, and assassinations. Rodney Dangerfield is the mean theater owner and The Bat, who has slave girls in his harem. Also with Czech actor Jara Kohout in several roles, Mike Gentry (from I DRINK YOUR BLOOD) and Hurwitz as ushers, and a naked blonde pinup who comes to life. This may be the first movie to use the theme from 2001 in an ironic way (as NYC is equated with Babylon). The movie posters hanging on McCann's small apt. walls would be worth a fortune today. Roy Frumkes was associate producer and assistant director. Hurwitz followed this with the anti Nixon RICHARD (72). THE PROJECTIONIST is on DVD now.

COMPS

GHOUL A GO-GO (02/3) D Kevin Rice, Kevin Novotny, Matt Hindra

Here's an odd retro Long Island b/w public access series that mixes little kids dancing to rockin' novelty records or live acts (inspired by the legendary Chicago KIDDIE A GO-GO show) with a TV horror host type named Vlad, and whatever else they feel like editing in. That includes some very rare clips from movies, trailers, silly newsreels, ironic government and industrial films, Soundies, Scopitones minus the color (one features sexy belly dancer Nai Bonet), and TV ads (real and fake). The big bald Tor like hunchback Creighton (Rice) shows films. The animated skeleton band is like the one in MAD MONSTER PARTY. Musical guests are long haired Hasil Atkins (doing "She Said"), The New Dynasty Six, The Insomniacs, The Dead Elvi (with Kevin Clement),

and The Neanderthals with bikini dancers. Also with monkeys, gorillas, cave-men and some side show freaks. It's an acquired taste but would appeal to culturally damaged post-everything garage rock fan adults (like me) and maybe their kids (as PEE WEE HERMAN did) and is clever and well done. A bouncing ball Halloween sing along (by The Voluptuous Horror Of Karen Black) sums it all up: "We've all gone to Hell and we're never coming back." 30 min. episodes are available on the new Mexican horror movie double feature DVDs from Image/Something Weird and scenes are in IT'S A HAUNTED HAPPENIN'! (PV #38). Write to 34 Marion La, Hauppauge, NY 11788 or see ghoulagogo.com.

A DAY WITH DOODLES (Just For The Hell Of It!) P Jim Morgan

This is a comp of many goofy early 60s Doodles Weaver syndicated slapstick comedy shorts that were made for kids TV shows. They're silent with piano or banjo music, comic sound FX and narration and were filmed in (now washed out) color. Weaver makes many funny faces and plays all the parts, including the females and a Chinaman. Sometimes he plays several at once. See him take surfing lessons, play golf, ruin a barbecue, try to run a gas station, a restaurant or a bakery and throw eggs and tomatoes at himself. Winstead Sheffield Weaver was in many movies from the 30s to the 80s, was on TV since the 40s, and was a Spike Jones regular. He was the uncle of Sigourney.

HALLOWEEN IN HELL (Grindhouse, 01)

This is a good comp with about 36 choice trailers. Some are for SHE DEMONS, KARAMOJA, DOOR TO DOOR MANIAC, THE PEEPING PHANTOM, MONSTROSITY, THE INCREDIBLY STRANGE CREATURES..., QUEEN OF BLOOD, THE GREEN SLIME, CANNIBAL GIRLS (narrated by Ernie Anderson), I DRINK YOUR BLOOD, VAMPIRE'S NIGHT ORGY, WEREWOLVES ON WHEELS, NECROMANCY, B.J. LANG PRESENTS, NIGHT OF THE BLOODY APES, SATAN'S CHEERLEADERS, the Blood-O-Rama triple bill, and the more recent CAT IN THE BRAIN. Linking scenes feature Johnny Legend interviewing people including (the nearly incoherent and since deceased) porn actor Jack Baker during a (pretty pathetic looking) Hollywood Halloween parade.

SHORTS

THE STOLEN JOOLS (31) D William C. McGann, P Pat Casey

(THE SLIPPERY PEARLS) This amazing 20 min. all star short was made by The Hollywood Masquers Club (and Chesterfield Cigarettes) to raise funds for a TB sanitarium. Norma Shearer's jewels are missing so Inspector Kane (Eddie Kane) starts asking around. We see Wallace Beery as a desk Sgt. and Buster Keaton leading comic cops, then Edward G. Robinson and George E. Stone as gangsters. Our Gang kids (Farina, Stymie, Wheezer, Chubby, Mary Ann and future stripper Shirley Jean Rickert) give the raspberries to a lady who yells at them and Laurel And Hardy's old car falls apart while they're in it. Wheeler And Woolsey plug their new release RIO RITA in a diner, Victor McLaglen, Edmund Lowe, Fifi Dorsey, and El Brendel are all in character from WOMEN OF ALL NATIONS (PV #31), and Warner Baxter appears as THE CISCO KID. Gary Cooper is a newspaper editor in a scene with Stu Irwin and Eugene Pallatte, who plugs his PHILO VANCE movies. Douglas Fairbanks Jr. is with Loretta Young and Frank Faye is with his wife Barbara Stanwyck. Near the end midget Little Billy Rhodes (also in Three Stooges shorts) takes the film we're watching and throws it in the trash. Also with Richard Barthlemess, Joe E. Brown, Charles Butterworth, Maurice Chevalier, Joan Crawford, Bebe Daniels, Richard Dix, Irene Dunne, Gabby Hayes, Hedda Hooper, Jack Oakie, Charles Buddy Rogers, Fay Wray, and little Mitzi Green. I taped it from NYC CH 7's Late Movie in '84, complete with a Crazy Eddie For President commercial ("He's In- sane!") and a Pringles one with Brad Pitt. McGann also made SH! THE OCTOPUS! (37).



TWO HEARTS IN WAX TIME (35)

In this rare 20 min. MGM color musical comedy, the falling down drunk Joe (Syd Saylor) imagines that a series of store window scenes come to life. Parts with singer Shirley Ross (remembered for singing "Thanks For The Memory" with Bob Hope) are light and romantic. Sam McDaniel (the black guy in Three Stooges shorts) is happy pushing her and a guy in a beach rickshaw. The most memorable part features the five "world's greatest menaces" on a graveyard set. One is Fu Manchu and another is the Frankenstein monster who lumbers toward the camera and growls "You can't kill me! I already dead!" It was the only time that the (patented) Universal look monster was in color - and in a rival studio release. He looks more like Herman Munster than Karloff (who was currently starring in BRIDE OF FRANKENSTEIN). Color consultant Natalie Kalmus was the wife of the creator of Technicolor. It's been on TCM.

NOSTRADAMUS (38) D David Miller, S Carl Dudley, P/narrator Carey Wilson

The family of the famed prophet dies during the black plague then he goes off to a monastery. He accurately predicts the American and French revolutions, Napoleon and Hitler, then says that in 1999 a king of Asia will destroy Paris (!). An uncredited actor (with a long curly wig) plays Nostradamus and crowd and battle scenes are from various Hollywood epics. The 11 min. MGM short was probably planned as a novelty one shot but after Pearl Harbor, Wilson made a series of four more Nostradamus shorts at the studio. I wonder how they were received in movie theaters during the war?

LET'S ASK NOSTRADAMUS (55) D Peter Ballbusch, S Richard Landon

(PROPHECIES OF NOSTRADAMUS 2) Over a decade after the wartime Nostradamus shorts, MGM produced a new series. This one centers on the fate of the French royalty in 1791 and uses footage from the studio's epic MARIE ANTOINETTE (38). It ends on a positive note about peace and shows the then new U.N. building. Ballbusch, an MGM montage director, later wrote the indy feature MYSTIC PROPHECIES AND NOSTRADAMUS (PV #37). Seeing these interesting forgotten shorts makes me wish that there was a book (or accurate database) on all Hollywood short subjects.

PHILIPPINES

MAD DOCTOR OF BLOOD ISLAND (Sinister, 68) P/D Eddie Romero, D Gerry De Leon, S Reuben Candy

Pathologist Bill Foster (John Ashley with sideburns), Sheila (Angelique Pettyjohn in a pink mini dress), and Carlos (Ronaldo Valdez) arrive by boat on a cursed Filipino island. Dona Ana (Tita Monuz), the mother of Carlos, is the mistress of Dr. Lorca (Ronald Remy) and Sheila's long estranged father is a hopeless wino. Lorca, who has sideburns, wears sunglasses and limps, has been busy turning local men into killer green mutants in a secret cavern mad lab with cages and room size computers. The devious Marla (Alicia Alonzo) seduces Carlos and other native women in bikinis do sexy bump and grind dances. Razak (Bruno Punzalan) is Lorca's menacing bald servant. The M-rated Hemisphere release is fun to watch even with the laughable overuse of the zoom lens. It originally opened in Dayton, Ohio, complete with a free green "blood" potion giveaway gimmick devised by Sam Sherman. This re-release print (TOMB OF THE LIVING DEAD) has gore scenes (decapitation, bloody arm...) and the opening features a naked woman running in the woods. Pettyjohn's naked outdoor sex scene with Ashley seems to have been only for stills. Ashley (and Punzalan) were also in BRIDES OF BLOOD (68) and BEAST OF BLOOD (70) and Sherman used the same formula in America for BRAIN OF BLOOD (71). All are now on DVD from Image with Sherman's commentary.

THE THIRSTY DEAD (SW, 74) D Terry Becker, S Charles Dennis, P Wesley E. De Pue

(BLOOD HUNT) Blonde beauty Ann (Fredricka Meyers in a bikini) dances to a funky combo in a go go cage in a Manilla nightclub. She's kidnapped by bald natives in loincloths covered by red hooded robes. They also grab the wise mouthed Claire (Judith McConnell), blonde Laura (top billed Jennifer Billingsley from LADY IN A CAGE), and Bonnie (Chiqui de Rosa) a quiet Asian Christian. They and other women, all in very short skirts, are held captive in caves with a hot tub by the introspective Bara (Altman regular John Considine) and the dancing priestess Ranu (Tani Guthrie) who prays to a head in a box. The silly but fun movie was inspired by the expensive flop musical LOST HORIZON (73) but these eternally young cult leaders are blood drinkers who decapitate victims during blood sacrifices. The new captives run through the jungle to escape and caged bloody mutant old ladies attack. Vic Diaz plays a police Lt. Amusement Int. released the PG rated movie. The director and most of the actors were from American TV. Guthrie from I, THE JURY (53), was also in DAUGHTER OF SATAN (72). The tape includes a bunch of trailers.

EROTIC?

HOOKEES IN THE HOUSE (Retromedia, 99) D/S Lou Vockell, P/star Alex Culton

I saw this for free and I want my money back. Leslie (Culton) relates flashbacks about a house with a bag on his head killer. First she and her two friends smoke a huge joint with three guys. Redhaired Cindy (Jenny Wallace) has sex in a shower. Culton, from Atlanta, has freakishly huge silicone breasts and badly dyed blonde hair. Apparently this letterboxed release was one of a series of her similar features made in Cincinnati (where Jerry Springer was once mayor). Also with Tiffany Jones (also naked), Jeff Weldy as the Trekkie nerd comedy relief, and clips from THE GIANT GILA MONSTER. The bonus short is simply Culton posing. Fred Olen Ray is thanked.

EROTIC VAMPIRE IN PARIS (Seduction, 00) P/D/S Donald Farmer, P/cine./edit Merrill Aldighieri, P Lucas Balbo

(VAMPIRE OF NOTRE DAME) Misty Munda (the most overexposed actress in the soft core video business) stars as 18 year old American Caroline in Paris. Yet another lesbian "horror" movie this does have some nice Paris location work including a scene inside (!) Notre Dame Cathedral where tourists light candles. Misty sings, has nightmares, masturbates, is whipped by flowers, has a big candle shoved inside of her, is forced to strip for food and act like a dog, and is raped by the banks of the Seine. She also dances naked to a rock instrumental with French lesbian vampire Isabelle (Tina Krause from Queens). Also with Christophe Bier, Fanny Terjerkie, and Bill Hellfire. The DVD includes three interviews (Farmer really misuses the term "B" movie) and a "documentary" (the cast and crew sit around then eat lunch). The Artshiv Production was backed by Balbo, a longtime horror movie historian and zine publisher and his American wife Aldighieri, an early 80s NYC music video director.

SATAN'S SCHOOL FOR LUST (Seduction, 00) P/D/S/act Terry M. West

Large breasted blonde writer Linda (Kelli Summers) goes to the Diablo school to investigate some murders but is handcuffed naked to a bed for sex by the sadistic Ms. Beezle (Barbara Joyce). Beezle, who uses a riding crop, then has a screaming "who's in charge?" lesbian scene with the punk look Phoenix (Ruby LaRocca). Bible reading Primula (top billed Misty Munda), who has bloody

*A living, breathing creature
of the cosmic entity, am
now ready to enter the realm
of those chosen to be allowed
to drink of the Mystic Emerald
fluids herein offered.*

*I join the Order of Green Blood
with an open mind and through
this liquid's powers am now
prepared to safely view the
unnatural green-blooded ones
without fear of contamination.*

nightmares of being raped with a cross, eventually has sex with a phantom (Darian Caine). Another lesbian scene is a threesome. Also with Bill Hellfire. Deleted scenes and behind the scenes segments follow.

LORD OF THE G-STRINGS (Seduction, 01) D/S Terry M. West, P John Baccus

This sex spoof might be the best from Seduction so far (these things are starting to show up on major pay cable stations!). It has battle scenes, wizards and other characters in makeup, dumb comedy and LOTS of lesbian sex scenes and exhibitionist women outdoors wearing nothing but black boots. Two softcore hetero scenes have bored looking guys but you get lesbian threesomes, four-somes and an outdoor butts in the air scene featuring seven females at once. The most impressive nudes are Paige Richards as a warrior in minimal leather, Juliet Charles as a tree spirit, Darian Caine, the black A.J. Khan, and the strawberry blonde Allannah Rhodes. The others are top-billed Misty Mundae as "Dildo Saggins," Barbara Joyce as the queen, Kelli Summers, and Ruby LaRocca with red hair. Only Euro blonde Anoushika looks like she overdid the silicone. Also with John Link and William Hellfire. Much more nudity follows in a long making of documentary with interviews with the balding director and cast members, then in more behind the scenes clips. Available R or unrated.

LUSTFUL ADDICTION (Seduction, 02) D/S/act Misty Mundae, P Michael Beckerman

In this minimal remake of Nick Phillips' minimal '69 nudie (reviewed elsewhere) Ruby (Ruby Laroche), who has pierced lips, a wart and pimples, does coke and swallows pills with a dealer (Mundae) and they have sex. Ruby talks about her favorite drugs then has sex with another woman (Darian Caine with a tattoo). She then OD's while with the dealer so the dealer kills her. The End. Host 42nd St. Pete says Mundae "kicked ass." I say - despite the downbeat drug theme, at least the original version (and the women in it) looked good.

WITCHBABE- THE EROTIC WITCH PROJECT 3 (Seduction, 02) D/S Terry M. West, P Michael Beckerman, John Baccus

In this "prequel" set in 1800 Helena (Paige Richards) the witch seduces various repressed local females starting with the mayors blonde wife (Laurie Wallace). Soon groups of three, four or five women are naked and groping each other, usually in the woods. It's all from a book being read by a museum worker (Darian Caine) She has an abbreviated lesbian scene at the end with a detective (Debbie Rochon who keeps her panties on). The smiling, black-haired Richards, wearing a red cape and black leather boots and gloves and the blonde Wallace (who was billed as Katy Keene in the first of this series) are the stand out beauties. Others are Barbara Joyce as the school teacher, blondes Julian Wells and Lora Renee, and Misty Mundae and Ruby LaRocca looking like teenagers. Cartoonish comedy concerns the corrupt puritanical mayor (John P. Federo), a gay French artist (Baccus), various backwoods idiots, and a gorilla. Still more nudity is in the behind the scenes segment.

WHO WANTS TO BE AN EROTIC MILLIONAIRE (Seduction, 02) D/act John Baccus/Snygg

Blonde hostess Remis Phildin (Julian Wells) asks questions on a TV show (the set is just a room with a curtain and a few chairs). The seriously silicone-damaged Bambi (Vivica Taylor) strips, then she, the female contestants (Allison Slinger and Bethany Lott) and the hostess pair off for four lesbian scenes. More time is filled with stupid fake ads (with Debbie Rochon and John Link) and the usual "behind the scenes" nonsense. The director (who usually uses a pseudonym) isn't credited by any name here. Horrible.

SEX MEX (01) P/D/edit "Toby Dammit," P/D/host Johnny Legend

Despite the Mexican wrestling angle this is really nothing more than five mediocre and unappealing hard core sex scenes featuring silicone and BJs and some of the "actors" wearing masks plus in-between filler. A long lesbian scene includes hot wax. Legend, with his long beard sticking out of his mask, drives around with a guy in the Aztec Mummy costume and rants. Songs are by The Ubangis and Tijuana Bible. See: Sexmexflick.com

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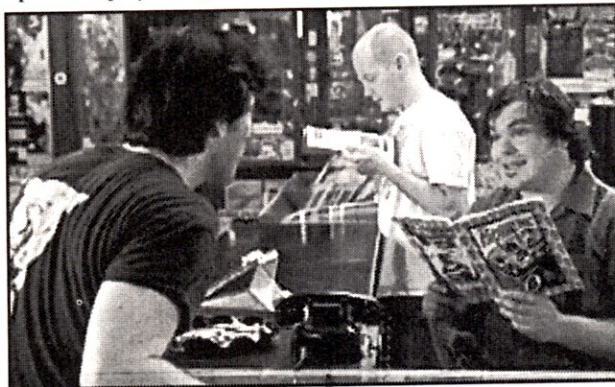
By Akira Fitton

DVD ratings: picture (P-X), digital compression (C-X), and sound (S-X), from one to four; 4 = excellent, 3 = good, 2 = fair and 1 = poor. FF means Full Frame, SV means Standard Version (pan-and-scan) and WSV means Wide Screen Version (letterboxed).

High Fidelity (Touchstone) 2000, 114 mins., D-Stephen Frears, W-D.V. DeVincentis, Steve Pink, John Cusack, Scott Rosenberg, P-Tim Bevan, Rudd Simmons, conversations w/John Cusack, Frears, deleted scenes, trailer, WSV, P-4, C-4, S-4.

John Cusack, Joan Cusack, Jack Black, Sara Gilbert, Iben Hjejle, Todd Louiso, Lili Taylor, Natasha Gregson Wagner, Lisa Bonet, Joelle Carter.

Cusack produced and starred in the incredible GROSSE POINT BLANK. He did the same here and the result is equally impressive. His character owns a used record shop and employs two part-time workers who voluntarily work full time. While talking directly into camera, he laments the failed relationships of his past and the fact that his current girlfriend left him because he cheated on her when she was pregnant. Catherine Zeta-Jones plays his ideal relationship from the past as someone who also left him. The extras on this DVD are terrific. This is the first time I've ever seen outtakes that should have stayed in the movie. One in particular is really great, involving Beverly DeAngelo as a disgruntled wife who wants to sell her cheating husband's pristine record collection. Cusack does a superb job of acting in this segment, showing that he is one of the best actors working today. Plus, it is really great to see Jack Black reading an issue of *Psychotronic* in one of the other outtakes.



John Cusack and Jack Black reading a copy of issue #25.

Scandal (Anchor Bay) 1989, 106 mins., D-Michael Caton-Jones, W-Michael Thomas, P-Stephen Woolley, trailer, WSV, P-4, C-3, S-4. John Hurt, Joanne Whalley, Ian McKellen, Bridget Fonda, Britt Ekland, Jeroen Krabbe.

It's 1963 England and this is the true story of the Profumo Affair. Whalley plays Christine Keeler, a young showgirl/escort who, with Mandy Rice-Davies (Fonda), gets introduced to Dr. Stephen Ward, (Hurt) who in turn introduces them both to Cabinet Minister John Profumo (McKellen) and a Russian spy (Krabbe). The ensuing sex scandal turns into a sensational trial and destroys everyone except the girls, who become celebrities. Hurt is superb in a very sympa-

thetic role as a sex-obsessed playboy, as is McKellen (the future Gandalf). No extra features.

Strapless (Anchor Bay) 1989, 100 mins., D/W-David Hare, P-Rick McCallum, trailer, WSV, P-4, C-3, S-4.

Blair Brown, Bruno Ganz, Bridget Fonda.

Newly single at 40, Lillian (Brown) is an American doctor living in England who is visited by her younger sister (Fonda), who happens to be pregnant. Lillian enters into a romantic relationship with a vacationing foreigner, Raymond (Ganz), but his deceptiveness dooms the relationship. Hare is skilled in taking us through the ups and downs of this somewhat poetic look at commitment, romance, truth and independence. It would have been nice if there were some kind of extras on the making of this film and on Hare, who is also a playwright.

A Simple Plan (Paramount) 1998, 121 mins., D-Sam Raimi, W-Scott B. Smith, P-James Jacks, Adam Schroeder, trailer, Dolby, WS, P-4, C-4, S-4.

Bill Paxton, Billy Bob Thornton, Bridget Fonda, Brent Briscoe.

Danny Elfman music. Greed equals stupidity is the message of this well-done thriller about three men who discover a small airplane that crashed near some snowy woods in Minnesota, and find \$4.5 million in

a duffle bag. The money seems like the answer to all their problems, but we soon see how it completely destroys their lives. Thornton is very good as Paxton's not too bright older brother. Raimi shows incredible maturity as a director with his well-paced but not over-the-top direction. Raimi's pals the Coen brothers made the midwest snowy thriller FARGO two years earlier.

The Man Who Wasn't There (USA) 2001, 116 mins., D/W/P-Joel & Ethan Coen, commentary by the Coens and Thornton, making of doc, deleted scenes, interview with cinematographer Roger Deakins, photos, filmographies, trailer, Dolby, WS, P-4, C-4, S-4.

Billy Bob Thornton, Frances McDormand, James Gandolfini, Michael Badalucco.

Billy Bob strongly resembles Humphrey Bogart in this black and white homage to James M. Cain. Truly great performances by everyone, especially Billy Bob, who plays Ed, an unassuming barber who finds out his wife (McDormand) is cheating on him with her boss (Gandolfini). The boss ends up dead and the wife is accused of

killing him. Tony Shalhoub plays a high-powered attorney hired by Ed and his boss (Badalucco) to defend her. Shalhoub is beautifully comic as he uses quantum physics (Heisenberg's uncertainty principle) to defend her. You must listen to the commentary track with the Coens and Thornton making fun of the Cannes Film Festival, Ed's nod, smoking too much, and giving some very humorous insights into the making of this film.

The Thing (Universal) 1982, 109 mins., D-John Carpenter, W-Bill Lancaster, P-David Foster, Lawrence Turman, commentary with Russell and Carpenter, 80 min. making of doc, deleted scenes, storyboards and art, behind the scenes photos, annotated production archive, trailer, Dolby, WS, P-4, C-4, S-4.

Kurt Russell, A. Wilford Brimley, Richard Dysart, Richard Masur, Donald Moffat, T. K. Carter, David Clennon.

This is a remake of Howard Hawks' **THE THING FROM ANOTHER WORLD**, which really scared moviegoers of the 50s. Taken from John W. Campbell, Jr.'s story "Who Goes There?," it has been updated by Carpenter and Lancaster into a frightening, gory monster movie that is not for the squeamish. The movie opens with a Norwegian helicopter chasing a sled dog that it is desperately shooting at. The helicopter crashes before it can kill the dog. The American Antarctic team takes in the dog and discovers to its horror that the animal is an adaptive shape-changing alien from outer space that can imitate any one of them perfectly. The entire cast is excellent as they are killed off one by one by Rob Bottin's imaginative creations. Very interesting behind-the-scenes doc.

Near Dark (Anchor Bay) 1987, 94 mins., D/W-Katheryn Bigelow, W-Eric Red, P-Steven-Charles Jaffen, two disks, commentary by Bigelow, 47 min. making of doc, deleted scenes w/commentary by Bigelow, storyboards, behind the scenes photos, filmographies, trailers, Dolby, WS, DVD-ROM screenplay and screen savers, P-4, C-4, S-4.

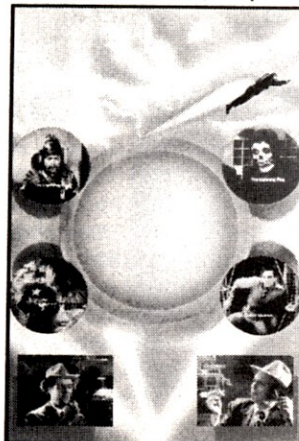
Adrian Pasdar, Jenny Wright, Lance Henriksen, Bill Paxton, Jenette Goldstein, Tim Thomerson.

Tangerine Dream music. Caleb Colton (Pasdar) picks up a girl (Wright) in the middle of the night and is smitten and bitten by her. Turns out she and her family are vampires who travel in a van by day,

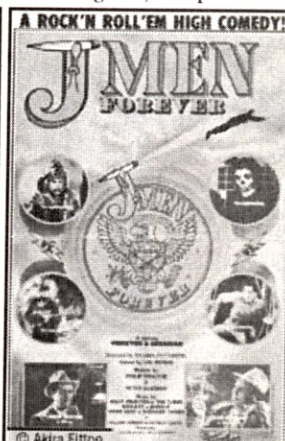
with its windows covered with black paint. Jesse (Henriksen) is the leader of the family and among them are his fellow performers from **ALIENS** (Paxton, Goldstein). They have a hard time accepting the new addition to the family. Much better than the similar **LOST BOYS** made the same year. A modern cult classic. Incredible two-disk collectors box with very good extras.

J-Men Forever (Eclectic) 1979, 75 mins., D-Richard Patterson, W-Proctor & Bergman, P-Patrick Curtis, Proctor & Bergman interview w/George D. Wallace (Rocket Jock), SV, P-3, C-2, S-3.

Peter Bergman, Philip Proctor.



The original art and poster I created back in '79.



I worked on the original advertising campaign back in 1979 and helped create the opening titles to this very funny redubbed compilation of old Republic serials a la Woody Allen's **WHAT'S UP, TIGER LILY**. Two of Firesign Theater's members, Proctor & Bergman, wrote and star in inserted filmed sections that bridge the cannibalized segments. Proctor & Bergman's interview with the original **Commando** Cody, George D. Wallace, was interesting but suffered from bad sound and poor digital transfer on my copy.

Whity (Fantoma) 1970, 95 mins., D/W-Rainer Werner Fassbinder, P-Ulli Lommel, commentary w/Lommel & cinematographer Michael Ballhaus, Dolby, WS, P-3, C-4, S-4.

Gunther Kaufmann, Hanna Schygulla, Ulli Lommel, Harry Bar, Katrin Schaae, Ron Randell, Tomas Blanco.

Peer Raben music. Shot in Spain, this is Fassbinder's first collaboration with cinematographer Ballhaus and the result is visually stunning, but the melodrama is slow paced and dated. **Whity** (Kaufmann) is a half-black servant to the Nicholson family whom they abuse and overwork as they do his (actress in black face) mother. He seeks solace in a local saloon but encounters prejudice and hatred by some of its regulars (one of whom is played by Fassbinder). Hanna Schygulla plays a saloon singer/barmaid whore who prompts him to turn on his employers in exchange for her love. The actual shooting of this film inspired Fassbinder to make a film about it named **BEWARE OF A HOLY WHORE** or **BEWARE THE HOLY WHORE** (70).

PV

PV editor wants copies of **BAD CHARLESTON** CHARLIE (73), **CHA CHA CHA BOOM** (56), **COUNTRY BOY** (66), **COUNTRY MUSIC CARAWAN** (64), **DARK VENTURE** (56), **DAYTONA BEACH WEEKEND** (65), **DEVILS 8** (69), **FROM NASHVILLE WITH MUSIC** (69), **FURY ON WHEELS** (71), **THE GODMOTHERS** (73), **THE HUNTING PARTY** (71), **IT'S YOUR THING** (70), **THE JOINT IS JUMPING** (48), **JUKE BOX RACKET** (60), **KID FROM CLEVELAND** (48), **MAI LIN VS. SERENA** (81), **THE NORSEMAN** (78), **PRIME CUT** (72), **RAPE SQUAD** (74), **RECORD CITY** (77), **RICHARD** (72), **SAVAGE!** (73), **TENNESSEE JAMBOREE** (64), **TARGET HARRY** (69), **TWO TICKETS TO PARIS** (62), **VOODOO HEARTBEAT** (72), **WHY?** (71), and **ZEBRA FORCE** (76)

PSYCHOTRONIC Editor needs these issues of **CREEM**: #1, #2 (R. Crumb art cover), #4, Vol 2 #1, Vol. 2 # 6, Vol. 2 # 9 (all 1969 -newspaper format), Nov., Dec. 85, Jan., May, Aug., 88. And these issues of **MOJO** (UK): #4, 11, 14, 18, 96, 109.

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Art Black's PV Record review column (which this Dan Clowes illo was created for), was replaced by his movie reviews back in '96. Music continued to be reviewed or plugged in various columns by Art, Dale Ashmun, or myself - but the CDs have been piling up around here so... MJW

OHIO:

THE ALARM CLOCKS - Yeah! (Norton) Here's a teen garage band from Akron, Ohio recorded in 1966 (THE year for pop music) doing "Louie Louies" (Raiders version), "She's About A Mover," songs learned from Beatles, Stones and Who records, and their Nuggets worthy original "No Reason To Complain" (later covered by The Lyres). It's lo fi and flawed but the singer throws in some good Sonics style screams and they sound better than the garage band I was in at the time. A booklet explains the band's history (two members were later in Cleveland's Damnation Of Adam Blessing).

CRAMPS - Fiend Of Dope Island (Vengeance). Poison Ivy produced this at Earl Mankey's studio and she and Lux still have the same great manic throbbing full sound and their funny lyrics. I love "Fissure of Rolando" (dedicated to John Agar) and "Dope Fiend Boogie." In "Wrong Way Ticket" Lux yells - "Get high now - anyway you can!" and don't expect to hear "Elvis Fucking Christ" or "Dr. Fucker M.D." on the radio. They've had the same drummer for 10 years now but have a new bass player. The orange CD label looks just like those first great Cramps 45s from '78 - a nice touch.

DOROTHY DANDRIDGE - Smooth Operator (Verve/Sony). Dandridge, from Cleveland, was backed by The Oscar Peterson Trio on 12 dreamy tracks from '58 the year she co-starred in THE DECKS RAN RED, and by an orchestra for four from '61. None were released at the time. Oscar winner Dandridge bankrupt in Hollywood, OD'd at 42. She was later played by Halle Berry (also from Cle). Donald Bogle wrote the informative booklet.

DON HARVEY - Sure I'm A Big Homo, So What? I knew Harvey (who was in the late Peter Laughner's first band) at school 34 years ago. Now he's a big homo. One song says "the only difference between a straight and a gay man is a bottle of wine." I disagree, but Don (who plays all the instruments on 11 songs - some are demos) was and is a talented musician and some of these tracks sound like they'd fit on Bowie's Hunky Dory. The most rocking track ("Fuck The French") is backed by Cleveland's Backdoor Men (the very first garage rock revival band I saw back in the 70s). See hand-someproductions.com/donharvey

THE MAD DADDY - Wavy Gravy! (Norton) If you're a fan of top 40 personality DJs, The Cramps, or just unique creative insanity - you gotta get this. I first heard Mad Daddy tapes (thanks to Char Rao and Mike Metoff) but this is an ultimate deluxe CD comp of 48 air checks from Cleveland (59) and NYC (63-4) and includes both sides of his very rare single. He laughs loud and echoed, rhymes fast, improvised and non stop doing local commercials (some for Record Rendezvous) and introducing rock and R+B songs. He played Link Wray, Andre Williams and Howlin' Wolf! Dave DeLuca wrote the informative illustrated booklet.

RUBBER CITY REBELS - Pierce My Brain (Smog Veil). I saw these guys in their own Akron club (were Devo also used to play). The Rebels have improved

with age (music and lyrics). Many songs are funny in the tradition of The Dictators and The Ramones. "Pinhead" quotes Peter Green's "Oh Well" (!) and Dead Boy (Eulogy For Stiv) quotes Peter Laughner's "Ain't It Fun." I like "Your Television Lies" and there's also a cover of "Talk Talk."

SPEAKER/CRANKER - Plugs Into the Amps (holophon). I first saw this mostly all instrumental band last November in Cleveland and they were excellent. If you're a fan of Can and other intense hypnotic experimental bands you'll love this. They should record a sci fi movie soundtrack. I've known Jim Jones (korg triton workstation) since he was the import records guy at Record Rendezvous in the early 70s. He was in Mirrors (bass), Pere Ubu (guitar) and other bands.

OTHER PLACES:

CALIFORNIA SPEEDBAG - The Fire Of Misery (Smog Veil). Here's a five piece band with a pedal steel guitar and additional mandolin and button box players. The 12 original songs (most by singer Gary Lupico) are semi comic with titles like "White Trash Is People Too," "Shitlist," and "Empty Bottle, Empty Life." Sounds more like late 60s Rolling Stones than country.

DEL-MONAS - Do The Uncle Willy (Get Hip). Hearing three Brit females sing The Stooges' "I Feel Alright" in deadpan unison is a treat and they also do The Kinks "That Girl (Boy) Of Mine," "Farmer John" "You Can't Sit Down" and 11 others. They started out singing backup for The Milkshakes and various Billy Childish bands backs them on these 80s tracks which sound like three Nancy Sinatras backed by a good 60s Beat group.

THE FAD (Lo Fi) This is the 6 original song debut of a Brooklyn based trio. The bio cites the Kinks, Sonics and The Jam but they remind me of The Nerves (a 70s band that I thought would be big). I liked "Bad Connection" best.

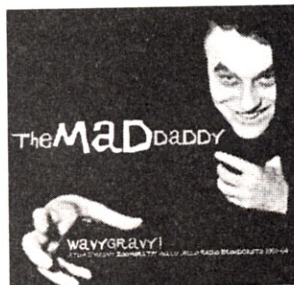
THE FRANTIC FLATTOPS - Hi-Fi Honey Revisited (Get Hip). This is the debut '94 LP by singer guitarist Frantic Frank's Rochester, NY rockabilly trio plus some live tracks and three featuring vintage rockabilly star Ronny Dawson. Originals are mixed with songs originally by Gene Vincent, Mac Curtis and

others. There is a huge active underground rockabilly scene that most of us are unaware of.

THE HENCHMEN - World Of Sleaze (Morningstar). This was recorded in '92 by a California trio of horror movie fans and includes songs called "War of The Gargantuas," "Tool Box Murders" and "Smut Peddler." I think they were Blue Cheer fans too. The cover tells how they recorded "Regina Carrol" (three versions are here), wanted to send her a copy and found out (by calling me) that she had died, then tried to send a copy to Al Adamson, only to find out...

HIGGENS++ - Commercial Brake (JSNTG). The first song "Rockstarz" goes "All the record stores are closed - thank you Virgin, thank you HMV" Higgens sings with a raspy voice and plays punk guitar. The samples of TV ads that open this CD and are in-between songs are used in a more subversive way than on The Who Sell Out. The cover statement more or less says - The money required to feed, educate and house everyone in the world would cost approx. what the world spends on arms every two weeks.

LIFE IS BONKERS - Full Moon Nation (Wad) This 6 track CD is the 2nd release from the Sacramento duo of Genetic James (keyboards/vcls) who looks



cartoonish in his Mohawk and soul patch and Michael Jay Monheim (gt/vls). I like the stripped down 70s punk light sound and the often funny lyrics ("Doppelgangers are a pain. They're driving me insane.") Makes me think of Suicide and Sparks.

LULU - To Sir With Love: The Best Of 1967-69 (Taragon/Sony). The freckled Scottish Lulu (Marie Lawrie) had top 40 hits on both sides of the Atlantic since '64. This 19 track Epic material comp includes the #1 title song and versions of Beatle, Bee Gee, Neil Diamond and Nilsson songs. Some are over orchestrated but she shines on "Dreary Nights And Days" and Tim Rose's apocalyptic "Morning Dew." A comp of ALL her songs would be welcome.

THE NEW CHRISTS - We Got This! (Smog Veil). This Australian band has been around for 20 years and had many personnel changes but this (their last LP) was the first one I've heard. It makes me want to hear more. Most of the 15 songs were written by guitarist Mark Wilkinson or dyed blonde singer/founder Rob Younger formerly of other bands I liked: Radio Birdman and the short lived New Order (with Ron Asheton).

SICK 56 - Recipe For Disaster (JSNTGM). These four guys play strong political rock like the early Clash or Stiff Little Fingers with up to date lyrics about the Iraq war and the fact that London is Big Brother central. It sounds great to me. Songs include "Recipe For Disaster," "In The Red," and "Ticking Away." The CD cover is an H bomb explosion.

SWAMP RATS - Disco Still Sucks (Get Hip). A booklet tells you the whole story of this McKeesport, PA garage band who released five singles during 1966-7. They do The Sonics' "Psycho," "Louie Louie" (trying to sound like The Sonics), "Tobacco Road" (like The Blues Magoos), "Hey Joe" (like The Leaves), songs by The Kinks ("She's Got Everything"), Beatles and Stones, the fuzz classic "Ain't No Friend Of Mine" and "I'm Going Home," a haunting original ballad. A few are pure chaos but others are nicely recorded with good vocals and some wild freakout guitar. Great stuff. The title came from a 1980 comp LP. Various: **A TRIBUTE TO THE RAMONES** (Radioactive/Columbia) It's the strongest tribute release I've heard since Where The Pyramid Meets The Eye (Roky Erickson) and is worth owning just to hear Chrissie Hynde sing "Something To Believe In." 16 tracks were produced by Johnny Ramone and Rob Zombie who designed the booklet (with a Stephen King intro), drew the ghoulish Big Daddy Roth style cartoon cover, and does a great version of "Blitzkrieg Bop." The all star line-up includes Tom Waits, Metallica, U2, Garbage, Green Day, and Marilyn Manson.

Various: **THE WEREWOLF OF ROGERS PARK** - A Tribute To Gentleman John Battles (Rocktober) After Battles' insane Residents worthy version of David Seville's "The Witchdoctor," 30 Chicago area bands or singers do 30 songs or instrumentals, all with similar horror movie titles. Some are college radio irritating and some are very good. Battles, who interviewed Roy Loney for PV, was in a band once with Brian McMahon (also here) who was in Cleveland's The Electric Eels.

Z/28 - Wrecks From the Highway (JSNTGM). This band from Scotland was formed 8 years ago and sometimes sound a lot like early Gun Club to me - but goofier. They do "Your Cash Ain't Nothin' But Trash," Waylon Jennings' "Dukes Of Hazzard" theme (!) and 13 originals like "Gun Crazy Girl" and "Outlaw Machine."

DVDs

BUTTHOLE SURFERS - Blind Eye Sees All (MVD) I considered these Texans just stoned posers making noise at first but now they seem like the last great American underground band in the spirit of Red Crayola and Captain Beefheart. I sometimes wish Gibby would just shut up but I think Paul Leary is an amazing guitarist. Then new bassist Mark Kramer is great too and the double drumming really adds to their planned chaos. Here you get them live in Detroit in '85 opening with "The Shah Lies In Lee Harvey's Grave" (!) plus interviews (band members in bed sounding typically crazy), alt versions of five songs with sing-a-long lyrics (pretty hilarious), and other extras.

CAPTAIN BEEFHEART AND HIS MAGIC BAND (TV Eye) Forget that best

selling Led Zep comp DVD - this is the most exciting music footage release of the year. You get several songs each from the albums Safe As Milk, Trout Mask Replica, Lick My Decals Off and The Spotlight Kid, most from various enlightened TV programs, plus the also excellent early 80s Magic Band on SNL and French TV and Don Van Vliet being interviewed on Letterman. Just a few of the many amazing and totally unique songs performed are "Electricity," "She's Too Much For My Mirror," "Woe Is A Me Bop," "I'm Gonna Booglarize You," and "Big Eyed Beans From Venus."

ELECTRIC PRUNES - Rewired (Snapper) Get Me To The World On Time! This group broke up in '68, reformed (now with six members) just last year, recorded an excellent new LP (Artifact), then did a critically acclaimed UK tour. They didn't regroup for money - they did it to reclaim their reputation. Several major label "Prunes" LPs were by a totally other band and the real band has been unfairly remembered as one hit wonders. They sound great here doing the best of their 60s and recent songs live with a lightshow and some appropriate additional psych visuals. Singer James Lowe, who wrote the new material with bassist Mark Tulin, is clearly in charge.

VHS SHORTS

SWINGING U.K. (The Video Beat!, 64) D Frank Gilpin, P Harold Baim

This colorful short is made up of British acts lip synching to their records. The Contours' great "Do You Love Me?" was covered by The DCS (whose version was a hit in America) but the pathetic Brian Poole And The Tremelos version here was the big hit in the UK. The Four Pennies do their sappy ballad "Juliet" and a weak cover of Roy Orbison's "Running Scared." Two of the groups here never recorded LPs. The

Cockneys (who stand out by wearing their street clothes) do "After Tomorrow" and The Wackers do "Love Or Money." The Mersey Beats (wearing frilly collars) do "Don't Turn Around" and the Everly Brothers sounding "Fools Like Me." The Migil Five, a jazzy older group featuring sax and organ do "Mockin' Bird Hill" and "Long Tall Sally." They might have seemed "square" to kids at the time but look and sound just fine now. My favorite clips are by the very cute and extremely cool (in a black leather vest) 18 year old Jamaican blue beat/ska star Millie Small. She does "My Boy Lollipop" and "Oh Henry" (sung to a puppy). DJ hosts Alan Freeman, Brian Mathew and Kent Walton make corny jokes while introducing the seven acts. You might recognize the BBC's Freeman from DR. TERROR'S HOUSE OF HORRORS (65) or ABSOLUTE BEGINNERS (86).

U.K. SWINGS AGAIN (The Video Beat!, 64) D Frank Gilpin, P Harold Baim

The same three DJs return to present six different acts and The Tremelos again (they do "Someone"). It's amazing how much Brian Poole looks like Conan O'Brien! The Tremelos later had more and better hits without him. The Applejacks do "Tell Me When" and "Like Dreamers Do," an early Lennon/McCartney song. The group is notable for having a female bassist (Megan Davies). The post hit Tornados (with drummer Clem Cattini) do a soft instrumental produced by

Joe Meek. The Hollies (one of the only acts afforded close-ups) do "Here I Go Again" (one of their best early hits) and the B side ("Baby That's All"). Liverpool's The Swingin' Blue Jeans do Betty Everett's "You're No Good," a favorite of mine since I heard it on Jerry G's British Countdown in Cleveland, and the B side ("Don't You Worry About Me"). The Animals are the best band here, doing their very first single "Baby Let Me Take You Home" (learned off a Dylan LP, as was "House of The Rising Sun") but again, a teenage girl steals the show. 16 year old Lulu belts out a rave up version of The Isley Brothers' "Shout," backed by her band The Luvvers. In America, cut versions of the two shorts were edited together with MODS AND ROCKERS, a dance short with Beatle songs performed by The Cheynes, a band featuring Mick Fleetwood (!). The feature (GO GO BIG BEAT) was advertised with THE BEATLES! in big letters. Kids saw the misleading out of date comp in theaters in the summer of '65, shortly before HELP! BRITISH BIG BEAT was Rhino's VHS version of the two abridged shorts. This is the only way to get all 21 songs though.



The Cramps



Gentleman John Battles

NEVER TO BE FORGOTTEN

CHOLLY ATKINS (89) was a Tony winning tap dancer and choreographer who directed, staged and choreographed acts for The Cadillacs, The Shirelles, the O'Jays, and many Motown artists including The Miracles, Marvin Gaye, The Supremes, and Temptations. He and partner Honi Coles were in *ROCK AND ROLL REVIEW* (55) and he was in *TWIST* (92).

EISEI AMAMOTO (77), from Japan, was a thin 6' actor in Toho features often cast as gangsters, evil samurai or mad doctors. He was in *TWENTY FOUR EYES* (54), *SAMURAI SAGA*, *THE BIRTH OF JAPAN* and *THE THREE TREASURES* (all 59), *SECRET OF THE TELEGIAN* (60), *YOJIMBO* (61), *GORATH* (62), *ATRAKON*, *THE LOST WORLD OF SINBAD* as a female witch, and *ATTACK OF THE MUSHROOM PEOPLE* (all 63), *GHIDRAH* and *DAGORA THE SPACE MONSTER* (both 64), *WHAT'S UP, TIGER LILY* (where his voice was dubbed like Peter Lorre), *GODZILLA VS. THE SEA MONSTER*, and *SWORD OF DOOM* (all 66), *KING KONG ESCAPES* (67), *KILL!* (68), *SON OF GODZILLA* (69), *THE BATTLE OF OKINAWA* (71), *MESSAGE FROM SPACE* (78), *FEMALE WARRIORS* (91), *WIZARD OF DARKNESS 2* (96), and *GODZILLA, MOTHRA*, and *KING GHIDRAH* (01). TV series include *MIGHTY JACK* and *KAMEN RIDER* and he did voices for animation.

ROD (NEY) AMATEAU (79), from NYC, was P/D/S for *THE MANY LOVES OF DOBIE GILLIS* and *MY MOTHER THE CAR*. His many other TV director credits include *G.E. THEATRE*, *BURNS AND ALLEN*, *THE BOB CUMMINGS SHOW*, *MR. ED*, *GILLIGAN'S ISLAND*, *PATTY DUKE*, and *THE DUKES OF HAZARD*. He directed *THE BUSHWACKERS* (52), *PUSSYCAT*, *PUSSYCAT, I LOVE YOU* (70), *THE STATUE* (71), *WHERE DOES IT HURT?* (72), based on his novel, *DRIVE-IN* (including *Disaster '76*) (76), *SON OF HITLER* and *THE SENIORS* (both 78), and was P/D of *THE GARBAGE PAIL KIDS MOVIE* (87). He also was a radio writer, a movie dialogue and second unit director, was James Dean's stunt double for *REBEL WITHOUT A CAUSE* (55) and wrote Jerry Lewis' *HOOK, LINE AND SINKER* (69), and many of his own movies. Coleen Gray (*THE LEECH WOMAN*) and Sandra Burns (daughter of George and Gracie) were two of his four wives.

GEORGE AXELROD (81), from NYC, co-produced and wrote *THE MANCHURIAN CANDIDATE* (62), which he considered a comedy. He wrote Broadway plays, radio and TV scripts and screenplays for *PHEFFT!* (54), *THE SEVEN YEAR ITCH* (55) based on his play, *BUS STOP* (56), and *BREAKFAST AT TIFFANY'S* (61) which he was Oscar nominated for. *WILL SUCCESS SPOIL ROCK HUNTER?* (57) starring Jayne Mansfield and *GOODBYE CHARLIE* (64) were also based on his plays. He co-produced and wrote *PARIS WHEN IT SIZZLES* (64), produced and wrote *HOW TO MURDER YOUR WIFE* (65) and was P/D/S of *LORD LOVE A DUCK* (66) and *THE SECRET LIFE OF AN AMERICAN WIFE* (68). Axelrod later wrote *THE LADY VANISHES* (79) remake, *THE HOLCROFT COVENANT* (85) and *THE FOURTH PROTOCOL* (97). His mother Betty Carpenter was a star of *THE KAISER*, *THE BEAST OF BERLIN* (18), *BURN 'EM UP BARNES* (21) and other silent films.

HANK BALLARD (John H. Kendricks) (76), from Detroit, became lead singer of The Royals, soon renamed The Midnighters. The group made the R+B charts 20 times from '53 to '61 on the Cincinnati based Federal/King labels. The #1 "Work With Me Annie" (which he wrote) was a major sensation in '54, spawning cleaned up white pop hit cover versions and sequels, answer songs, and rip offs by many artists. Several Ballard songs were



banned by the FCC for sexually suggestive lyrics. He wrote and recorded "The Twist" (#16 R+B in '59) but Chubby Checker's exact cover created the worldwide 60's craze. Ballard had to go to court to collect royalties for both of his most famous songs. In '60 "Finger Poppin' Time" (#7), "Let's Go, Let's Go, Let's Go" (#6) and "The Twist" (#28) all made the pop charts. In '68 Ballard joined King label mate James Brown's Soul Review. He was inducted into the Rock and Roll Hall of Fame in '90, was interviewed in *TWIST* (93), and continued to perform and record through the 90s. The late Florence Ballard of the Supremes was his first cousin.

He had cancer.

ELAINE BARRIE (Jacobs) (87), from NYC, was the fourth and last wife of John Barrymore, who was nearly 35 years her senior. Their marriage, which included at least four public separations, lasted less than four years and ended in '41. She was then legally barred from calling herself Mrs. John Barrymore and became Elaine Barrie. The then fading and alcoholic Barrymore died in '42. Her 1937 shorts *HOW TO UNDRESS IN FRONT OF YOUR HUSBAND* and *HOW TO TAKE A BATH* played on the adults-only road-show circuit for years. She also acted with John on stage and radio and in *MIDNIGHT* (39). Her '64 biography was *All My Sins Remembered*.

(Clyde) **SKIP BATTIN** (69), from Gallipolis, Ohio, recorded pop singles as early as '57 under various names and had two #11 hits: "It Was I" (59) and "Cherry Pie" (60) as Skip And Flip (with Gary Paxton). Battin played bass with Evergreen Blueshoes (one LP in 69), The Byrds (from *Untitled* in '70 to '72), New Riders Of The Purple Sage, and The Flying Burrito Brothers. He wrote songs (some with Kim Fowley), recorded 3 solo LPs, and had small acting parts. Battin, who had Alzheimer's, was the sixth (!) former Byrd to die.



Eisei Amamoto

GEORGE (Leonard) BAXT (80), from Brooklyn, NY, was a casting agent, a writer for 50s live TV shows and *THE DEFENDERS* and a mystery novelist. *A Queer Kind of Death* (66) was his first of a series of novels starred gay detective Pharaoh Love. British movies that he wrote or were based on his books include *THE REVENGE OF FRANKENSTEIN* (58), *CIRCUS OF HORRORS* and *HORROR HOTEL* (both 60), *SHADOW OF THE CAT* and *PAYROLL* (both 61), *BURN, WITCH, BURN!* (62), and *VAMPIRE CIRCUS* and *HORROR ON SNAPE ISLAND* (both 72). He also wrote *THUNDER IN DIXIE* (64). His parents were Russian and Polish immigrants.

FRED BLASSIE (Blassman) (85), from St. Louis, Missouri, was a villain wrestler with dyed platinum blonde hair, once known as The Vampire. In '73 he became a WWF manager of The Iron Shiek, Hulk Hogan and others. He later called himself "Ayatollah Blassie" and retired in '86. "Classy" Freddie Blassie was in *WHEN NATURE CALLS* (82), Johnny Legend's *MY BREAKFAST WITH BLASSIE* (83) starring with Andy Kaufman in a Sambo's Restaurant, and *BODY SLAM* (87). He recorded "Pencil Necked Geek," a novelty song based on what he called his opponents. Blassie was in The Navy during WWII.

ERIK (Keith) BRAUNN (52), from Boston, was a child violin prodigy who became the replacement lead guitarist of the L.A. based Iron Butterfly when he was only 16. He stayed for less than two years and two hit studio albums (*In-A-Gadda-Da-Vida* and *Ball*). In '68, the 17+ min. *In-A...* title track (featuring Braun's fuzz box and wah wah pedal leads) was frequently heard on underground FM stations. The album went to #4, was on the charts for

140 weeks and became the very first Platinum LP. The edited single version went to #30. Braunn, who can be seen on various TV clips, formed other bands and was in several reformed versions of IB. He died of cardiac arrest. Later IB bassist Phil Kramer apparently killed himself in '95 and original lead singer Darryl DeLoach died in '02.

FELICE BRYANT (Scaduto) (77), from Milwaukee, wrote or co-wrote the lyrics to 15,000 recorded songs. Her husband Boudleaux (who died in '87) did most of the melody writing. They wrote many country and pop hits including many by The Everly Brothers, "Raining in My Heart," (Buddy Holly), and "Love Hurts" (Roy Orbison). Felice was Italian American.

HORST BUCHHOLZ (69), from Berlin, was in *TEENAGE WOLFPACK* (56), *TIGER BAY* (59), *THE MAGNIFICENT SEVEN* (60), Billy Wilder's *ONE TWO THREE* (61), *THAT MAN IN ISTANBUL* and *MARCO THE MAGNIFICENT* (both 65), *FRAUENSTEIN* and *THE SAVAGE BEES* (both 76), *RAID ON ENTEBEE* and *DEAD OF NIGHT* (both 77), *THE AMAZING CAPTAIN NEMO* and *RETURN TO FANTASY ISLAND* (both 78), *AVALANCHE EXPRESS* (79), *APHRODITE* (82), *SAHARA* (83), *CODE NAME EMERALD* (85), *ACES: IRON EAGLE 3* (92), *FARAWAY, SO CLOSE!* (93), and *THE ENEMY* (01). Buchholz, once considered the James Dean of Germany, also had many TV credits. He died in intensive care while recovering from a broken thigh bone. Actor Christopher Buchholz is his son.

RENE CARDONA (ZACARIAS) JR. (63), from Mexico City, was an actor in his father's movies since he was a child. He wrote *EL ASESINO INVISIBLE* (64) and *NIGHT OF THE BLOODY APES* (68) and produced and wrote *SURVIVE!* (76), later remade by Disney. He directed and wrote many movies since '63 including *SOS CONSPIRACION BIKINI* and *OPERACION 67* (both 66), *ROBINSON CRUSOE* (69), *OK CLEOPATRA* (70), *CAPULINA CONTRA LOS VAMPIROS* (71), *NIGHT OF A THOUSAND CATS* (72), *TINTORERA* and *CYCLONE* (both 77), *DEVIL'S TRIANGLE* (78), *GUAYANA: CULT OF THE DAMNED* and *HOSTAGES!* (both 80), *THE TREASURE OF THE AMAZON* (85), *BEAKS* (87) and the *RISA EN VACACIONES* TV series. He was also an executive producer of *SANTE SANGRE* (89). His first wife was actress Gloria Chavez and his son Rene III (aka Al Coster) was also a child actor who became a director. His cousin is director Alfredo Zacharias (*THE BEES*). The Cuban born Rene Cardona (06-88) directed many horror and wrestling movies.

JOHNNY (Jasper) CARPENTER (88), from Debinsville, Arkansas, was a stuntman in movies including *NATIONAL VELVET* (44) who produced, wrote and starred in his own B westerns *SON OF THE RENEGADE* (53), *LAWLESS RIDER* (54) written with Ed Wood Jr., *OUTLAW TREASURE* (55) and *I KILLED WILD BILL HICKOCK* (56). He also played Capt. Robbins in Wood's *NIGHT OF THE GHOULS* (58) and was in *SINISTER URGE* (60). Carpenter's Old West-style Heaven on Earth Ranch hosted thousands of disabled children.

BENNY (Bennett Lester) CARTER (95), from NYC, was an alto sax player who was a regular at Harlem clubs when he was 15, spent much of the 30s in Europe and worked for the BBC. He performed with or wrote music for many big bands, led his own band, and recorded many LPs over the decades. "Because Of You," and "Cow Cow Boogie" were some of the pop hits he wrote. He arranged the scores of *STORMY WEATHER* (43), *AN AMERICAN IN PARIS* (51) and *THE GUNS OF NARVARONE* (61), composed scores for *LOOK OUT SISTER* (47), *A MAN CALLED ADAM* (66) and *BUCK AND THE PREACHER* (72), and arranged music for *M SQUAD*, *IRONSIDE*, *THE NAME OF THE GAME* and other TV series. Carter was in *THOUSANDS CHEER* (43), *JIVIN' IN BE-BOP* (46), *SNOWS OF KILIMANJARO* (52), *VIEW FROM POMPEY'S HEAD* (55), and *TOO LATE BLUES* (61). In 2000, he was presented with the National Medal of Arts.

ANTHONY (Tony) CARUSO (86) from Frankfort, IN, played gangsters, Indians, and villains of all types. His many credits include *JOHNNY APOLLO*

(40), *ACROSS THE PACIFIC* (42), *SUSPICION*, *THE PHANTOM*, *WHISTLING IN BROOKLYN*, and *THE GHOST AND THE GUEST* (all 43), *THE CRIME DOCTOR'S COURAGE* (45), *THE CATMAN OF PARIS*, *TARZAN AND THE LEOPARD WOMAN*, and *THE BLUE DAHLIA* (all 46), *MY FAVORITE BRUNETTE* (47), *THE ASPHALT JUNGLE* and *TARZAN AND THE SLAVE GIRL* (both 50), *THE IRON MISTRESS* (52), *JALOPY* (53), *PHANTOM OF THE RUE MORGUE* (54), *CATTLE QUEEN OF MONTANA* (54) and *TENNESSEE'S PARTNER* (55) both with Ronald Reagan, *JAIL BUSTERS* (55), *BABY FACE NELSON* (57), *THE MOST DANGEROUS MAN ALIVE* (61), *YOUNG DILLINGER* (65), *ZEBRA FORCE* and *MEAN JOHNNY BARROWS* (both 76), *CLAWS* (77), and *THE LEGEND OF GRIZZLY ADAMS* (90). He was in 11 features with his friend Allan Ladd. Some of his many TV credits were *SUPERMAN*, *THE UNTOUCHABLES*, *THRILLER*, *THE ADDAMS FAMILY*, *STAR TREK*, *THE TIME TUNNEL*, *GET SMART*, *THE WILD WILD WEST*, *THE MAN (and GIRL) FROM U.N.C.L.E.*, *TARZAN*, *MISSION IMPOSSIBLE*, and many westerns.

JUNE CARTER CASH (73), from Maces Springs, VA, was part of the legendary Carter Family in the 30s, then Mother Maybelle & the Carter Sisters along with Helen (who died in 98) and Anita (99). They joined the Grand Ole Opry in '48 and June's first country chart hit was "Baby It's Cold Outside" with Homer and Jethro in '49. In '55 she was a regular on ABC's *GRAND OLE OPRY* TV show (in color) doing comedy. She was briefly married to country singer Carl Smith. Their daughter is singer Carlene Carter. She toured with Elvis, moved to NYC to study acting, and co-starred in *COUNTRY MUSIC HOLIDAY* (58) and acted TV shows. The (renamed) Carter Family first toured with Johnny Cash in '61 and June co-wrote his '63 hit "Ring of Fire." She was in *COUNTRY MUSIC CARAVAN* and *TENNESSEE JAMBOREE* (both 64) and The Carter Family was in *ROAD TO NASHVILLE* (66). Carter and Cash married in '68, were in *JOHNNY CASH! THE MAN, HIS WORLD, HIS MUSIC* (69), and had a son, John Carter Cash, in '70. Singer Rosanne Cash is June's stepdaughter. The Carter Family had six country hits (63-73), all but one with Cash, and appeared on *THE JOHNNY CASH SHOW* (69-71) and Carter sang on several Cash chart hits. Some of June's later roles were in *THE GOSPEL ROAD* (73) as Mary Magdalene, and *THE LAST DAYS OF FRANK AND JESSIE* (86) as Johnny Cash's mother, and she had a recurring role on *DR. QUINN, MEDICINE WOMAN*. In '99, she released a Grammy winning autobiographical acoustic album, *Press On*. She died of complications from heart surgery.



Hume Cronyn

LESLIE CHEUNG (Cheung Kwok Wing) (46), from Hong Kong, was a pop singer movie star who became one of the most famous and successful actors in Asia. He was in *EROTIC DREAM OF THE RED CHAMBER* (78), *LITTLE DRAGON MAIDEN* (82), John Woo's *A BETTER TOMORROW* (86), *ROUGE*, *A CHINESE GHOST STORY* and *A BETTER TOMORROW 2* (all 87), *ACES GO PLACES 5* (89), *CHINESE GHOST STORY 2* (90), *ONCE UPON A THIEF* (91), *THE BRIDE WITH WHITE HAIR 1+2*, and *FAREWELL MY CONCUBINE* (all 93), *HE IS A WOMAN, SHE IS A MAN* and *IT'S A WONDERFUL LIFE* (both 94), *THE PHANTOM LOVER* which he also produced (95), *TEMPTRESS MOON* and *VIVA EROTICA* (both 96), *HAPPY TOGETHER* (97), and *I HATE YOU SO* (00), and the horror movie *INNER SENSES* (02). The youngest of 10 children, his father was tailor to Alfred Hitchcock. Cheung, who was openly gay, jumped from the 24th floor of a HK hotel on April 1.

LUIS CIGES (82), from Madrid, Spain, was in 140 films since the 50s including Orson Welles' *CHIMES AT MIDNIGHT* (65), *JUSTINE* and *THE EXQUISITE CORPSE* (both 69), *AOOM* (70), *MANTIS* (71), *SAGA OF THE DRACULAS* and *VENGEANCE OF THE ZOMBIES* (both 72), *HORROR RISES FROM THE TOMB*, *VAMPIRES NIGHT ORGY* and *BLUE EYES THE BROKEN DOLL* (all 73), *I HATE MY BODY* (74), *NIGHT OF THE SEAGULLS* (75), *KILMA*, *QUEEN OF THE AMAZONS* (75), *ISLAND OF THE DAMNED* (76),

RAPTURE (79), HUMAN BEASTS (80), LABYRINTH OF PASSION and VALENTINE (both 82), MATADOR (86), SINATRA and SCENT OF A CRIME (both 88), and THE BIG ADVENTURE (03). He died last Dec.

JOE CONNELLY (85), from NYC, teamed with Bob Mosher and wrote for the Edgar Bergen, Frank Morgan and Phil Harris radio shows. They had a 12-year run writing AMOS 'N' ANDY on the radio (with black face white stars) and the CBS black cast TV version (51-53). THE PRIVATE WAR OF MAJOR BENSON (55) starring Charlton Heston earned them an Oscar nomination. LEAVE IT TO BEAVER was their longest running TV hit. Connelly's kids were the models for Wally and "The Beaver" (the nickname of a merchant marine shipmate). They also created or developed other shows including CALVIN AND THE COLONEL (a cartoon version of Amos 'N' Andy), BLONDIE, TAMMY, THE MUNSTERS, and PISTOLS AND PETTICOATS. Connelly also produced MUNSTER GO HOME (66) and Elvis' last movie CHANGE OF HABIT (69). In the early '70s, he suffered a near-fatal aneurysm.

CLAY CONROY (85), from Jersey City, NJ, was Woodrow The Woodsman, sidekick of Cleveland's Barnaby, then had his own kids show (61-65) featuring cartoons. His show moved to Detroit for a while then returned to Cle in the late 90s. Conroy also did many TV commercials.

SUMMER CRANE (56) was a guitarist, singer and writer with Mars featured on the Eno produced No New York LP in '78. The other members were China Burg, Mark Cunningham and Nancy Arlen. He also recorded the John Gavanti operetta LP and was a painter and writer. He and Rudolph Grey wrote a screenplay based on an Ed Wood novel. Crane had cancer.

HUME (Blake) **CRONYN** (91), from London, Ontario, Canada, acted in, wrote and directed Broadway plays in the 30s. He was in movies including SHADOW OF A DOUBT, THE PHANTOM OF THE OPERA and THE CROSS OF LORRAINE (all 43), LIFEBOAT and THE SEVENTH CROSS which he was Oscar nominated for (both 44), THE POSTMAN ALWAYS RINGS TWICE (46), BRUTE FORCE and THE BEGINNING OR THE END (both 47), and wrote the adaptations for Hitchcock's ROPE (48) and UNDER CAPRICORN (49). During the 50s he returned to the stage and acted on many live TV shows, HITCHCOCK (twice) and NAKED CITY. He was in CLEOPATRA (63), and won a Tony for HAMLET (64), and was in THE PARALLAX VIEW (74), IMPULSE (84), BREWSTER'S MILLIONS and COCOON (both 85), batteries not included (87), and COCOON: THE RETURN (88). Later roles were mostly in TV movies. Cronyn was married to his frequent stage and screen acting partner Jessica Tandy from '42 until her death in '96. Their daughter Tandy Cronyn also acts. The 5'6" actor had a glass eye. He received Kennedy Center honors in '86.

(Winston Joe) **BUDDY DEANE** (78), from St. Charles, AK, was a Baltimore DJ who went from introducing Bill Haley And The Comets in '54 to introducing The Beatles on stage ten years later. John Waters' HAIRSPRAY (88), with Deane in a bit part, and the Broadway musical were based on his 2 1/2 hour six afternoons a week BUDDY DEANE SHOW (57-64) which had many famous singing guest stars. The very popular segregated TV dance show had a once a month all Negro Day when black kids were allowed on. In late '63 NAACP protests led to the show's very brief integration and its swift cancellation. Deane returned to Arkansas and owned radio stations.

MICHAELA DENIS (Wandsworth) (88), from London, was a blonde fashion designer in NYC who married Belgian film-maker Armand Denis whose roadshow documentaries included GOONA GOONA (32) and DARK RAPTURE (38). Together they made SAVAGE SPLENDOR (49), BELOW THE SAHARA (53), ARMAND AND MICHAELA DENIS AMONG THE HEAD-HUNTERS (55), and others in the tradition of Martin and Osa Johnson and hosted several British TV series. Michaela's mother was a White Russian.

JOHNNY DOUGLAS (82), from London, composed over 30 film scores including ones for THE DAY OF THE TRIFFIDS (62), THE TRAITORS (63),

CRACK IN THE WORLD, DATELINE DIAMONDS, CITY OF FEAR, and MOZAMBIQUE (all 65), PSYCHO CIRCUS (66), and THE RAILWAY CHILDREN (70). He also created music for THE INCREDIBLE HULK, G.I. JOE and other American animated shows.

RUSTY (Farrell H.) **DRAPER** (80), from Kirksville, MO, sang on the radio in Tulsa since he was 12 and later worked at a Des Moines, Iowa station where he often filled in for sportscaster Ronald Reagan. He first made the country charts with the #6 "Gambler's Guitar" in '53 on Mercury but was more successful on the pop charts with hits including "The Shifting, Whispering Sands" (#3 in '55), "Freight Train" (#6 in '57) and "Mule Skinner Blues," a hit in England in '60. He sang on ED SULLIVAN, was a regular on the network show SWINGIN' COUNTRY (66) and he acted in stage musicals and on RAWHIDE, LARAMIE and other TV westerns.

BERNIE DWYER (62), from Manchester, England, was the drummer of Freddie And The Dreamers, one of the earliest British Invasion groups. In '65, just as their string of 7 UK top 40 chart hits stopped, they reached #1 in America with "I'm Telling You Now" on Tower and #18 with their novelty dance hit "Do The Freddie" on Mercury. Six Dreamers LPs were released here in just over a year. They were in WHAT A CRAZY WORLD and JUST FOR YOU (both 64), CUCKOO PATROL (which they starred in) and SEASIDE SWINGERS/EVERY DAY'S A HOLIDAY (both 65), and OUT OF SIGHT and DISK-O-TEK HOLIDAY (JUST FOR YOU footage) (both 66). Some TV appearances were on READY STEADY GO!, SHINDIG, HULLABALOO, ED SULLIVAN and MIKE DOUGLAS. Freddie Garrity later hosted a children's TV show.

BUDDY (Christian Rudolph) **EBSON** (95) from Bellville, IL, was a 6' 3" chorus dancer in Eddie Cantor's Whoopie! On Broadway in '28. He and his sister Vilma had a vaudeville act and were in Ziegfeld Follies in '34 and in BROADWAY MELODIES of 1936 (35). He was in BORN TO DANCE, CAPTAIN JANUARY and BANJO ON MY KNEE (all 36) and other musicals. In '39 he appeared at the NY World's Fair and was the Tin Man in THE WIZARD OF OZ until the aluminum makeup made him so sick he went on life support (his singing voice can still be heard). He was in Showboat in '46 and later was in ATTACK! (56), THE INTERNS (62) and other features. He co-starred on Disney's DAVY CROCKETT, was Jed Clampett on the long running BEVERLY HILLBILLIES, and was BARNABY JONES. His many other TV credits include CLIMAX!, TWILIGHT ZONE, GUNSMOKE, HAVE GUN WILL TRAVEL, CHECKMATE, and NIGHT GALLERY. Ebson, who was married three times and wrote his first novel at 93, was a staunch Republican.

HOWIE EPSTEIN (47), from Milwaukee, replaced Ron Blair as bassist of Tom Petty and the Heartbreakers in '82 and appeared on hit LPs, and singles and in videos. He also produced LPs by Carlene Carter (his common law wife until this Spring) and John Prine, played on several Dylan LPs, and worked with Roy Orbison, Del Shannon, Stevie Nicks and others. Epstein and Carter (Johnny Cash's step-daughter) were arrested in June '01 in Albuquerque with 2.9 grams of black-tar heroin and drug paraphernalia in a vehicle that had been reported stolen. Carter was sentenced to 18 months probation. Epstein was not charged but was fired from the band. He OD'd in Sante Fe.

ADAM FAITH (Terence Nelhams) (62), from London became one of the first British rock and roll stars with nine hits in the top 5. He made the top 40 14 other times (from '59 to '65) on Parlophone. In '65 "It's Alright" (on Amy records) made #31 on the U.S. charts and he appeared on AMERICAN BANDSTAND and SHINDIG (5 times). His last low charting UK hit was a version of The Blues Project's "Cheryl's Goin' Home" in '66. The short blonde actor was in BEAT GIRL and NEVER LET GO (both 60), WHAT A WHOPPER and WHAT A CARVE UP! (both 61), and MIX ME A PERSON (62). He later starred on BUDGIE (71-2), produced Roger Daltry's first solo LP, and produced and managed Leo Sayer. Other roles were in STARDUST (74), YES-TERDAY'S HERO and FOXES (both 79), and McVICAR (80) and several

other TV series. Faith who had a history of heart trouble, died from a heart attack.

FRED FREIBERGER (88), from NYC, wrote *THE BEAST FROM 20,000 FATHOMS* (53), *THE BIG CHASE* and *GARDEN OF EVIL* (both 54), *MAS-SACRE* (56), *BEGINNING OF THE END* (57), *CRASH LANDING* (58), *THE VIOLENT ONES* (67) and others. He wrote for early live TV dramas and *HAVE GUN WILL TRAVEL*, *WANTED: DEAD OR ALIVE*, *RAWHIDE*, *BONANZA*, *THE FUGITIVE*, *CAGNEY AND LACY*, *THE DUKES OF HAZZARD* and Hanna-Barbera cartoons. He produced and wrote *BEN CASEY*, *THE WILD, WILD WEST*, the '68/9 season of *STAR TREK* and *SPACE 1999*, and was a producer of *THE SIX MILLION DOLLAR MAN* and *BEYOND WESTWORLD*. Freiburger, who was aka Charles Woodgrove, spent 22 months as a POW in Germany during World War II.

HERSCHEL BURKE GILBERT (85), from Milwaukee, WI, wrote and sometimes conducted the soundtracks for *THE JACKIE ROBINSON STORY* (50), *THE THIEF* and *KID MONK BARONI* (both 52), *THE MOON IS BLUE*, *PROJECT MOON BASE* and *VICE SQUAD* (all 53), *RIOT IN CELL BLOCK 11* and *CARMEN JONES* (both 54), *NIGHTMARE, WHILE THE CITY SLEEPS* and *BEYOND A REASONABLE DOUBT* (all 56), *SLAUGHTER ON TENTH AVENUE* (57), *I DISMEMBER MAMA* and *THE GEMINI AFFAIR* (both 74), *THE WITCH WHO CAME FROM THE SEA* (76) and wrote stock music for many other movies. He was nominated for three Oscars. His theme and music for *THE RIFELMAN* led to his position as executive music director for Four Star Television, then was composer, conductor and music supervisor for many CBS TV shows.

TOM GLAZER (88), from Phil., was a folk singer/guitarist who worked at the Library of Congress, and had his own 40s radio program. He wrote songs including "Talking Inflation Blues," "Ain't Gonna Study War No More" and "They Hung Him in the Rain." They were recorded by Woody Guthrie, Pete Seeger, The Kingston Trio, The Weavers, Peter, Paul and Mary, Dylan, Sinatra, and many others. He composed songs for *A FACE IN THE CROWD* (57) and "More," the hit theme from *MONDO CANE* (63). On "Top of Spaghetti" by Glazer And The Do-Re-Mi Children's Chorus was a #14 novelty hit in the summer of '63. His movie producer brother Sidney Glazier died last December.



Adam Faith

TREVOR GODDARD (38), from Perth, Australia, was a professional boxer who appeared in a series of beer commercials, followed by bad guy roles in movies including *MEN OF WAR* (94), *ILLEGAL IN BLUE* and *MORTAL KOMBAT* as Kano (both 95), *PREY OF THE JAGUAR* and *YESTERDAY'S TARGET* (both 96), *DEEP RISING* (98), *GUT FEELING* (99), *DEAD MAN'S RUN* (00), *HOLLYWOOD VAMPIRE* and *TORTURE TV* (both 02), and *PIRATES OF THE CARIBBEAN* (03). He had a recurring role on *JAG* (98-01), and acted on *BAYWATCH*, *SILK STALKINGS*, *BABYLON 5*, *THE X FILES*, and other shows. Goddard OD'd on prescription drugs in his Hollywood home.

ALEX GORDON (80), from London, arranged a British tour and the movie *OLD MOTHER RILEY MEETS THE VAMPIRE* (52) for Bela Lugosi. In America he produced Ed Wood Jr.'s *THE LAWLESS RIDER* (54) and wrote the stories for his *JAIL BAIT* (54) and *BRIDE OF THE MONSTER* (55). Gordon joined American Releasing Company (later AIP) in '54 and produced Roger Corman's first movie *APACHE WOMAN* (55), followed by *THE DAY THE WORLD ENDED*, *THE SHE CREATURE*, *GIRLS IN PRISON*, *RUNAWAY DAUGHTERS*, *SHAKE, RATTLE AND ROCK*, and *THE OKLAHOMA WOMAN* (all 56), *VOODOO WOMAN*, *DRAGSTRIP GIRL*, *MOTORCYCLE GANG* and *FLESH AND THE SPUR* (all 57), and *JET ATTACK* and *SUBMARINE SEAHAWK* (both 58). Gordon, known for hiring out of work older actors, also produced *THE ATOMIC SUBMARINE* (59), *THE UNDERWATER CITY* (62), and *THE BOUNTY KILLER* and *REQUIEM FOR A GUNFIGHTER* (both 65). He later worked for millionaire singing cowboy star Gene Autry. A film historian and archivist, he also helped with many documentaries and wrote a

column for Fangoria during the 80s. His younger brother producer Richard Gordon worked mostly in England.

WINSTON GRAHAM (93), from Victoria Pk., Manchester, England, wrote novels that were filmed as *TAKE MY LIFE* (47), Hitchcock's *MARNIE* (64), *THE WALKING STICK* (70), the *POLDARK* mini series and others. He was awarded the OBE '83.

DAVID GREENE (82), from Manchester, England, acted on stage and in some features before becoming a producer and director of live TV dramas in England. His theatrical features include *THE SHUTTERED ROOM* (67), *SEBASTIAN* (68), *MADAME SIN* (72) and *GODSPELL* (73) both which he also wrote, and *GRAY LADY DOWN* (78). His many TV movies and mini-series include *RICH MAN, POOR MAN* (76), *THE TRIAL OF LEE HARVEY OSWALD* and part of *ROOTS* (both 77), *A VACATION IN HELL* (79), *WORLD WAR III* (82), *PROTOTYPE* (83), *THE GUARDIAN*, *FATAL VISION* and *SWEET REVENGE* (all 84), and *WHAT EVER HAPPENED TO BABY JANE?* and *NIGHT OF THE HUNTER* (both 91). TV credits include episodes of *TWILIGHT ZONE*, *THE DEFENDERS*, *SIR FRANCIS DRAKE*, *THE SAINT*, *THE PERSUADERS* and *ELLERY QUEEN*.

ANNE GWYNNE (Marguerite Gwynne Trice) (84), from Waco, Texas, was a popular WW2 era pinup who signed with Universal and was in the serials *FLASH GORDON CONQUERS THE UNIVERSE* and *THE GREEN HORNET*, *BLACK FRIDAY*, and *SWING PARADE* (all 40), *THE BLACK CAT* (41), *THE STRANGE CASE OF DR. RX* (40), *FRONTIER BADMEN* (43), *HOUSE OF FRANKENSTEIN*, *WEIRD WOMAN*, *MURDER IN THE BLUE ROOM*, and *SOUTH OF DIXIE* (all 44), *FEAR* (46), *DICK TRACY MEETS GRUESOME* and *THE GHOST GOES WILD* (both 47), *KING OF THE BULLWHIP* (51), *PHANTOM OF THE JUNGLE* (55), and *TEENAGE MONSTER* (57). She was a regular on the Dumont TV series *PUBLIC PROSECUTOR* (51-2) and did other TV roles and commercials. She had one last role in *ADAM AT 6 A.M.* (70) as Michael Douglas' mother. Her daughter Gwynne Gilford was in *BEWARE! THE BLOB* (72) and *FADE TO BLACK* (80).

BUDDY HACKETT (Leonard Hacker) (79), from Brooklyn, was a 4'6" Borscht Belt stand up comic known for his Chinese waiter routine. He made his TV debut in '45 and his film debut in *WALKING MY BABY BACK HOME* (53), one of Hollywood's last blackface minstrel movies. He and Hugh O'Brien replaced Abbott and Costello in *FIREMAN SAVE MY CHILD* (54) and he was in *EVERYTHING'S DUCKY* (61), *GOD'S LITTLE ACRE* (58), *THE WONDERFUL WORLD OF THE BROTHERS GRIMM* and *THE MUSIC MAN* (both 62), *IT'S A MAD MAD... WORLD* (63), *MUSCLE BEACH PARTY* (64), *THE LOVE BUG* (68), *BUD AND LOU* (78), *HEY BABE!* and *LOOSE SHOES* (both 80), and *SCROOGED* (88), and did voices for *THE LITTLE MERMAID* (89) and other animated projects. He was a frequent guest on *WHAT'S MY LINE*, *THE JACKIE GLEASON SHOW*, *THE TONIGHT SHOW* with Steve Allen, Jack Parr and Johnny Carson, and *LAUGH -IN* and acted on many other shows including *THE RIFELMAN*, *GET SMART*, *THE LOVE BOAT*, *SABRINA*, and *JUST SHOOT ME!* Hackett, known for his "For Mature Audiences Only" show, also acted on Broadway.

KEN HAMANN (74), from Willoughby, Ohio, worked at the Cleveland Recording Co. then owned Suma Studio in Painesville. He was the engineer for records by The Outsiders ("Time Won't Let Me" and other hits), the Human Beinz ("Nobody But Me"), Lemon Pipers ("Green Tambourine"), The James Gang, Grand Funk Railroad (first 7 LPs), Bloodrock, Wild Cherry ("Play That Funky Music"), The Michael Stanley Band, Pere Ubu (early 45s and LPs), The Numbers Band, and many others. He was aka Birzurg Mir and held Sufi weekend retreats on the grounds of his studio. Suma means music in Sufi.

MICHAEL HASLAM (64) from Bolton, Lancashire, England, was a pop singer managed by Brian Epstein in '64. He opened for a Beatles tour and

promoted his two non charting George Martin produced singles on TV. His sister Annie later became lead singer of Renaissance.

KATHARINE HEPBURN (96), from Hartford, CT was nominated for 12 Academy Awards and won four but she never attended one Oscar ceremony. Her film career lasted from 1932 (acting opposite John Barrymore) to 1994 (playing Warren Beatty's aunt). She never was in a horror, action or exploitation movie. She never did advertisements. She had no children. She was an atheist.

(Dame) **WENDY HILLER** (91) from Bramhall, Cheshire, England was an Oscar nominated and stage actress, in movies including PYGMALION (38), HOW TO MURDER A RICH UNCLE (57), A MAN FOR ALL SEASONS (66), MURDER ON THE ORIENT EXPRESS (74), VOYAGE OF THE DAMNED (76), THE CAT AND THE CANARY (79), THE ELEPHANT MAN and THE CURSE OF KING TUT'S TOMB (both 80), and many TV movies. American TV credits were STUDIO ONE and ALFRED HITCHCOCK. She was made an Officer of the Order of the British Empire (OBE) in '71 and Dame of the Order of the British Empire (DBE) in '75.

(Dame) **THORA HIRD** (91), from England, was in many features including GO TO BLAZES (42), 2000 WOMEN (44), CORRIDOR OF MIRRORS and MANIAC ON WHEELS (both 48), THE MAGIC BOX (51), THE CREEPING UNKNOWN and BLONDE BAIT (both 55), DANGEROUS YOUTH (57), FURTHER UP THE CREEK (58), THE ENTERTAINER (60), and THE NIGHT-COMERS (72). She later starred on many TV series, received an OBE in 1983 and DBE in '93. She was the mother of actress Janette Scott who was married to Mel Tormé.

BOB HOPE (100), from Eltham, London, England, grew up in Cleveland where he starred his vaudeville career. He had comedy partners (sometimes doing a blackface act) and toured opening for the Siamese twin Hilton Sisters. He starred on Broadway and was in eight comedy shorts (34-36) filmed in NYC. Hope starred in movies including BIG BROADCAST OF 1938, THE CAT AND THE CANARY (39), GHOST BREAKERS and THE ROAD TO SINGAPORE, the first of seven road comedies with Bing Crosby, (both 40), MY FAVORITE BLONDE (42), ROAD TO HONG KONG (62), CALL ME BWANA (63), and THE MUPPET MOVIE (79). He was signed to NBC radio, then TV for a record 60 years, hosted many Oscar telecasts, wrote books, recorded LPs, and starred in a comic book (50-68). Hope entertained American troops from WWII to The Gulf War, entertained presidents from FDR to Clinton, and received the Presidential Medal of Freedom from JFK. One of the richest people in showbiz, he owned property, oil wells, TV stations, and at one point, The Cleveland Indians.

RONALD HUFFMAN (32), from Massillon, Ohio, was the 3-foot-11-inch Fidge on THE SON OF THE GHOUL horror host show in Northeast Ohio since '95, and appeared on MTV's TRUE LIFE. Huffman was found dead in a closed bar in downtown Massillon.

FRANCESCO "Ciccio" INGRASSIA (80), from Palermo, Sicily, was half of the popular comedy team Franco and Ciccio or Due Bianci (two idiots). Their many movies include HERCULES IN THE VALE OF WOE (61), THE SHORTEST DAY (62), PRIMITIVE LOVE with Jayne Mansfield, OH! THOSE MOST SECRET AGENTS, I MANIACI, THE MARTIANS HAVE ARRIVED, and A MONSTER AND A HALF (all 64), THE AMAZING DR. G (65), DR. GOLD-FOOT AND THE GIRL BOMBS and WAR ITALIAN STYLE (66), HOW WE STOLE THE ATOMIC BOMB (67), NEPHEWS OF ZORRO (68), TWO SONS OF TRINITY (72), and FRANCO E CICCIO: SUPERSTARS (74). He was also in Fellini's AMARCORD (73), as the village idiot, EXORCIST ITALIAN STYLE (75) which he directed and DRACULA IN THE PROVINCES (both 75), and others without Franco Franchi (who died in '91).

BOB IVERS (68), from Seattle, was in BROKEN LANCE (54), VIOLENT SATURDAY and TEN WANTED MEN (both 55), KISS BEFORE DYING (56),

THE DELICATE DELINQUENT and SHORT CUT TO HELL (both 57), I MARRIED A MONSTER FROM OUTER SPACE (58), G.I. BLUES (60), THE ERRAND BOY (61), THE YOUNG AND THE BRAVE (63), THE PATSY (64), and TOWN TAMER (65) and acted on many TV shows and in a Kool cigarette TV commercial. He then worked as a reporter, news anchor and kids show host in several markets.

GRAHAM P. JARVIS (72), from Toronto, Canada, was in BYE BYE BRAVERMAN (68), ALICE'S RESTAURANT (69), THE OUT OF TOWNERS, R.P.M., MOVE, THE END OF THE ROAD, and THE TRAVELING EXECUTIONER (all 70), COLD TURKEY (71), WHAT'S UP DOC? (72), PROPHECY (79), SILKWOOD (83), ONE MAGIC CHRISTMAS (85), WEEKEND WARRIORS (86), and MISERY (90). He was Charlie Haggars on MARY HARTMAN, MARY HARTMAN and FOREVER FERNWOOD and also was a regular on THE GUIDING LIGHT, FAME, and 7TH HEAVEN. Some of his many TV roles were on THE NAKED CITY, GUNSMOKE, ALL IN THE FAMILY, THE LOVE BOAT, MARRIED WITH CHILDREN, TALES FROM THE CRYPT, STAR TREK TNG, THE X FILES, DREW CAREY, and SIX FEET UNDER. He started as a stage actor.

SCOTT JERNIGAN (27), from Tumwater, WA, was the drummer for the 90s alt rock trio Karp and recently with the local band The Whip. He died when a 24-foot cabin cruiser in which he was riding rammed a dock at the University of Washington crew house, sailed into the air and smashed into a tree.



Anne Gwynne

MICHAEL JETER (50), from Lawrenceburg, TN, was in HAIR (79), RAGTIME (81), SOUP FOR ONE (82), ZELIG (83), DEAD BANG (88), TANGO AND CASH (89), MILLER'S CROSSING (90), THE FISHER KING (91), DROP ZONE (94), WATERWORLD (95), MOUSE HUNT (97), FEAR AND LOATHING IN LAS VEGAS and PATCH ADAMS (both 98), TRUE CRIME and THE GREEN MILE (both 99), THE GIFT (00), and JURASSIC PARK III (01). Jeter was also a regular on EVENING SHADE and SESAME ST. and acted on many TV shows. His body was found in his Hollywood Hills home. He had been filming the Christmas movie

THE POLAR EXPRESS. Jeter had AIDS.

MARCEL JOVINE (81), from Naples, Italy, created the Visible Man and Visible Woman (anatomical models with removable organs) and the visible V-8 auto engine. After Jovine, a WWII POW, moved to America he created the Blessed Event baby doll marketed by Ideal Toys. He was also a renowned bronze racehorses sculptor and U.S. Treasury coin designer.

JOHN JYMPSON (73), from London, became an assistant editor and cutter at Ealing Studios when he was 17. He was the editor of SUSPECT (60), A HARD DAY'S NIGHT and ZULU (both 64), THE BEDFORD INCIDENT (65), KALEIDOSCOPE (66), WHERE EAGLES DARE (68), KELLY'S HEROES (70), Hitchcock's FRENZY (72), NIGHT WATCH (73), MEETINGS WITH REMARKABLE MEN (79), LITTLE SHOP OF HORRORS (86), A FISH CALLED WANDA (88), THE MIGHTY QUINN (89), HAUNTED (95), and MAD COWS (99). He had diabetes.

STACY KEACH SR. (88), from Milwaukee, was a contract player and dialogue director at Universal during the 40s and developed, produced and directed 50s radio series. He was in THE PARALLAX VIEW (74), ANTS! (77), BIG WEDNESDAY and THE CLONE MASTER (both 78), ROAD GAMES and SATURDAY THE 14TH (both 81), SUSPERSTITITION (82), PRETTY WOMAN (90), and COBB (94). He was a semi regular on GET SMART and DR. QUINN and acted on many shows including THE LONE RANGER, PERRY MASON, MANNIX, KOJAK and BARETTA. He was Clarence Birdseye in General Foods' frozen foods ads and in 1980 alone appeared in 38 different commercials. Keach, also a drama instructor, was the father of actor Stacy Keach and actor turned director James Keach who is married to Jane Seymour.

RALPH BURNS KELLOGG (56) from Pasadena, CA, was the keyboardist of Mint Tattoo then Blue Cheer's on four Philips LPs (69-71). As Ethan James he later produced early records by X, Black Flag, The Bangles, The Minutemen, Jane's Addiction, Sonic Youth, and others in his own Venice studio, recorded LPs of medieval and hurdy-gurdy music, and composed the scores for *THE BLUE IGUANA* and *SHAKESPEARE'S PLAN 12 FROM OUTER SPACE* (both 88). He had liver cancer.

Lady **RACHEL KEMPSON** (92), from Dartmouth, England, was the actress wife of Sir Michael Redgrave. Their children are Vanessa, Lynn and Corin Redgrave, and their granddaughters include Natasha Richardson, Joely Richardson, and Jemma Redgrave. Kempson made her pro stage debut at Stratford in '33, and married Redgrave in '35. He was knighted in 59. Her film credits include *JEANNIE* (41), *TOM JONES* (63), *CURSE OF THE FLY* (65), *GEORGY GIRL* and *THE JOKERS* (both 66), *THE CHARGE OF THE LIGHT BRIGADE* (68), *THE VIRGIN SOLDIERS* (69), *JANE EYRE* (70), and *OUT OF AFRICA* (85). In '38 she was on a BBC TV broadcast of Edgar Wallace's *CASE OF THE FRIGHTENED LADY* and was later on many TV series.

ANDREA KING (Georgette André Barry) (84), from Paris, acted on Broadway and was signed to Warners in '44. She was in *HOLLYWOOD CANTEEN* (44), *HOTEL BERLIN* and *GOD IS MY CO-PILOT* (both 45), *THE BEAST WITH FIVE FINGERS* (46), *RIDE THE PINK HORSE* and *MY WILD IRISH ROSE* (both 47), *MR. PEABODY AND THE MERMAID* (48), *I WAS A SHOPLIFTER* (50), *THE LEMON DROP KID* (51), *RED PLANET MARS* (52), *SILENT FEAR* (54), *BAND OF ANGELS* (57), *HOUSE OF BLACK DEATH* (65), *DADDY'S GONE A HUNTING* (68), *BLACKENSTEIN* (73), *THE LINGUINI INCIDENT* (91), and *THE COLOR OF EVENING* (94). TV roles include live early 50s dramas, *PERRY MASON*, *77 SUNSET STRIP*, *DRAGNET*, and *MURDER SHE WROTE*. When she was born her mother, Belle Hart, was an ambulance driver on the front lines during World War I. She was also aka Georgette McKee.

EARL KING (Earl Silas Johnson IV) (69), from New Orleans, was guitarist with Huey Piano Smith (as Earl Johnson), and recorded for Savoy, Specialty (as The Kings), Ace, and Imperial. His "Those Lonely Nights" was #7 R+B in '55. In '64 he sang lead and whistled on "Big Chief," credited to pianist Professor Longhair. His hundreds of songs include "Trick Bag," Mardi Gras carnival standards "Street Parade" and "Come On (Let the Good Times Roll)," also recorded by Ray Charles, Dr. John, Jimi Hendrix, and Stevie Ray Vaughan. During the 80s King, who played a Stratocaster, recorded LPs for Black Top Records and with Roomful of Blues. "I love you baby like a miner loves gold. You got me flippin' like a flag on a pole."

SYDNEY LASSICK (79), from Chicago, was in *THE BONNIE PARKER STORY* (58), *AL CAPONE* and *PARATROOP COMMAND* (both 59), *SINDERELLA AND THE GOLDEN BRA* (64), *ONE FLEW OVER THE CUCKOO'S NEST* (79), *CARRIE* (76), *THE HAPPY HOOKER GOES TO WASHINGTON* (77), *CHINA 9*, *LIBERTY 37* and *THE BILLION DOLLAR HOBO* (both 78), *1941* and *SKATETOWN USA* (both 79), *ALLIGATOR* (80), *HISTORY OF THE WORLD PT. 1* and *THE UNSEEN* (both 81), *FAST WALKING* and *PANDEMONIUM* (both 82), *NIGHT PATROL* and *SILENT MADNESS* (all 84), *RATBOY* (86), *BODY SLAM* (87), *LADY IN WHITE*, *THE FURTHER ADVENTURES OF TENNESSEE BUCK*, *CURSE II* and *COMMITTED* (all 88), *SONNY BOY* (90), *COOL AS ICE* and *THE ART OF DYING* (both 91), *SHAKES THE CLOWN*, *DEEP COVER*, and *MUSCLE BEACH* (all 92), *FUTURE SHOCK* and *EYE OF THE STRANGER* (both 93), *FREEWAY* (96), *AN AMERICAN VAMPIRE STORY* (97), *MAN ON THE MOON* (99), and *VICE* (00). Some TV roles were on *THE MAN FROM ATLANTIS*, *BARNEY MILLER*, *AMAZING STORIES*, *DREAM ON*, and *THE X FILES*.

JULES LEVY (80), from L.A., produced features including *HELLZAPOPPIN* (41), *THE HAIRY APE* (44), *NEW ORLEANS* (47), *WITHOUT WARNING*

(52), *VICE SQUAD* (53), *THE VAMPIRE* and *THE MONSTER THAT CHALLENGED THE WORLD* (both 57), *THE RETURN OF DRACULA* and *THE FLAME BARRIER* (both 58), *GERONIMO* (62), *CLAMBAKE* (67), *THE SCALPHUNTERS* (68), *THE HUNTING PARTY* (71), *KANSAS CITY BOMBER* (72), *WHITE LIGHTNING* (73), the John Wayne movies *McQ* (74) and *BRANNIGAN* (75), and *GATOR* (76). His TV series included *THE RIFLEMAN*, *THE DETECTIVES*, and *THE BIG VALLEY*. He was also a script supervisor on several Charlie Chan movies.

JOSE LEWGOY (82), from Veranopolis, Brazil, was in *A BOMB FOR A DICTATOR* (57) and many other Brazilian films plus *TARZAN AND THE JUNGLE BOY* (68), *FITZCARALDO* (82), *KISS OF THE SPIDER WOMAN* (83), *COBRA VERDE* (88), *THE PATRIOT* (98) and others.

LITTLE EVA (Eva Narcissus Boyd) (59), from Belhaven, NC, sang with her family gospel group, the Boyd Five and did session singing on records by The Cookies ("Chains," "Don't Say Nothin' Bad About My Baby"). In '62 she was working as a babysitter for Carole King on Long Island when her demo (!) of "The Loco-Motion" went to #1 pop and R+B and to #2 in England. The first release on Dimension Records, it has been covered by many others in various countries over the years. "Keep Your Hands Off My Baby" and "Let's Turkey Trot" also written by Goffin/King made the top 20. King wrote "He Hit Me (And It Felt Like a Kiss)" recorded by the Crystals about her real life boyfriend problems. Eva also recorded for Verve and Spring, was on *AMERICAN BANDSTAND* and *SHINDIG*, and toured England during the 90s. Boyd, who was named after a character in *Uncle Tom's Cabin*, had cancer.



Graham Jarvis

TY LONGLEY (31) was lead guitarist of Great White. He, local DJ Mike "The Doctor" Gonsalves (40), and a least 98 fans of the 80s L.A. band and employees of the West Warwick, Rhode Island Station nightclub were burned and/or trampled to death or died in hospitals. More than 180 others were injured. The disaster was caused by the band's "giant pyrotechnic sparklers." The L. A. Capitol label heavy metal band had sold 6 million albums and their version of Ian Hunter's "Once Bitten, Twice Shy" went to #5 in '89. Longley, a former member of Samantha 7, was a touring member of Megadeth who joined the reformed Great White in '99. Lead singer Jack Russell was the only original member.

BERT LUXFORD (91), from England, designed James Bond's Aston Martin in *GOLDFINGER* (64), and FX for other Bond movies, *COUNTESS DRACULA* (70), *TWINS OF EVIL* (71), *THE DEVIL WITHIN HER* (76), *HAWK THE SLAYER* (80), *HIGHLANDER* (86) and others.

MAURICE McENDREE (72) was the producer/editor of John Cassavete's *SHADOWS* (59) and *FACES* (68) which he also shot, and acted with him in *A PAIR OF BOOTS* (62) and *DEVIL'S ANGELS* (67). He edited Barry Mahon's *1000 SHAPES OF A FEMALE* and acted in his *HOLLYWOOD NUDES REPORT* (both 63), wrote *BUNNY YEAGER'S NUDE LAS VEGAS* (64), and directed *SELF PORTRAIT* (73). He also acted on various TV westerns.

HERBIE MANN (Herbert Jay Soloman) (73), from Brooklyn, started his musical career when he was 15, playing at Catskill resorts, then in the Army. He became a jazz flutist, was with The Matt Mathews Quintet, and first recorded solo in '54 (on Bethlehem). He also recorded for Savoy, Riverside, Prestige, Epic, Verve and other labels. Six of his many Atlantic LPs made the top 100 charts, including *Live At The Village Gate* (in 62) and *Memphis Underground* (69) with guitarist Sonny Sharrock. "Hijack" was a #14 single in '75. He later produced and released his albums on his own Kokopelli label. He played bebop and cool jazz, then incorporated sounds from Africa, Brazil, Cuba, the Mid East and other lands, creating early fusion sounds.

WILLIAM MARSHALL (78), from Gary, IN, played De Lawd in the '51 Broadway revival of *Green Pastures*, and *Othello*, *Oedipus Rex*, Paul Robeson, and Frederick Douglass on stage. He was in movies including *LYDIA BAILEY* (52), *DEMETRIUS AND THE GLADIATORS* (54), *SABU AND*

THE MAGIC RING and SOMETHING OF VALUE (both 57), TO TRAP A SPY (64), THE BOSTON STRANGLER and THE HELL WITH HEROES (both 68), TARZAN'S JUNGLE REBELLION, SKULLDUGGERY and ZIGZAG (all 70), and HONKY (71). He starred in the AIP horror movies BLACULA (72), SCREAM, BLACULA SCREAM (73), and ABBY (74) and was in TWILIGHT'S LAST GLEAMING (77), CURTAINS (83), AMAZON WOMEN OF THE MOON (87), THE FISHER KING (91), MAVERICK and SORCERESS (both 94), and DINOSAUR VALLEY GIRLS (96). Marshall was the King Of Cartoons on PEE WEE'S PLAYHOUSE and acted on HITCHCOCK, STAR TREK, WILD WILD WEST, THE JEFFERSONS and other shows. Marshall, who also sang opera and taught acting, died of Alzheimer's in an L.A. rest home.

RAY MENDOZA (73), from Mexico City, was professional wrestler El Pelon (the bald one). He was in movies including SANTO VS. THE VAMPIRE WOMEN (62), THE TREASURE OF MONTEZUMA (66), and SANTO AND THE BLUE DEMON AGAINST DOCTOR FRANKENSTEIN (74).

HELEN HONIG MEYER (95), from Brooklyn, NY, became a 16-year-old clerk at Dell Publishing shortly after it was founded by George T. Delacorte in 1923. In '40 she aquired characters from Disney (Mickey Mouse, Uncle Scrooge, and Donald Duck) Warners (Bugs Bunny, Daffy Duck, and Porky Pig), Walter Lantz (Woody Woodpecker and Heckle And Jeckle), and MGM (Our Gang) for Dell Comics and later added characters from Hanna/Barbera. During the 50s, Dell was by far the largest comic publisher in the world. In '61 sales dropped after the cover price was raised to 15¢, then Gold Key took away most of the best titles. Dell then concentrated on TV and movie tie-ins but closed in '73. Meyer was president and chief executive of Dell Books from the early 50's until '76, when it was sold to Doubleday. Bantam Doubleday Dell is now a division of Random House - part of the Bertelsmann empire.

CHRIS MICHIE (55), from Madison, WI, was a guitarist and composer in local bands (including Grapes Of Wrath and Mendelbaum), and early 70s S. F. group Lamb (3 LPs on Columbia and Warners). He became a top Bay area session guitarist with The Pointer Sisters, Boz Scaggs, Maria Muldaur, and Jerry Garcia, and toured and recorded with Van Morrison for four years. He also wrote and produced commercials and new age instrumental records. He had melanoma.

FERNANDO GARCÍA MORCILLO, from Spain, composed scores for over 60 movies since '51, including URSUS (61), DR. ORLOFF'S MONSTER and APACHE FURY (both 64), MASSACRE AT FORT GRANT (65), TREASURE OF MAKUBA (66), SADIST EROTICA, WITCH WITHOUT A BROOM, and THE CHRISTMAS KID (all 67), KISS ME MONSTER (69), WITCHES MOUNTAIN (72), VODOO-BLACK EXORCIST (73), NIGHT OF THE SORCERERS (74), and OPERACION MANTIS (84).

KAREN MORLEY (Mildred Linton) (93), from Ottumwa, Iowa, was a blond star in movies including MATA HARI and POLITICS (both 31), SCARFACE, THE MASK OF FU MANCHU and THE PHANTOM OF CRESTWOOD (both 32), GABRIEL OVER THE WHITE HOUSE and DINNER AT EIGHT (both 33), OUR DAILY BREAD and THE CRIME DOCTOR (both 34), BLACK FURY and THE LITTLEST REBEL (both 35), THE GIRL FROM SCOTLAND YARD (37), KENTUCKY (38), THE UNKNOWN (46), and FRAMED (47). In '47 she was blacklisted and cut from DeMille's SAMSON AND DELILAH (49). She was in Joseph Losey's M (51), then in '54, ran unsuccessfully as a New York Lt. governor. Morley, who was adopted, was married to director Charles Vidor (from '32 to '43), then to stage actor Lloyd Gough (who was also blacklisted). Her last roles were on KOJAK and KUNG FU episodes.

MICKIE MOST (Michael Peter Hayes) (64), from Aldershot, England, recorded LPs and 45s from '57 to '64. The Most Brothers (with Fred Wharton) were backed by future members of The Shadows, then he was backed by The Playboys in South Africa, where he was a major pop star and

produced his own #1 hits (covers of American records). After returning to England The Animals' #1 "House Of The Rising Sun" started his career as one of the most successful (and richest) producers in the world. He produced a record number of #1 hits and was the first producer in the UK to own the rights to his own records including all the hits of Herman's Hermits, The Animals (to '65), and Donovan who he also managed, "Tobacco Road" by The Nashville Teens, and "To Sir With Love" by Lulu. He also produced LPs and singles by The Yardbirds, The Jeff Beck Group, and Terry Reid and in '69, formed RAK records and produced hits by Hot Chocolate, CCS, and Kim Wilde, and records by Chris Spedding. RAK also had hits by Suzi Quatro, Mud, and others. His sister singer Jackie Frisco was the last wife of Gene Vincent. Most had cancer.

DAVID NEWMAN (66), from NYC, was an Esquire editor along with Robert Benton. They wrote the annual Dubious Achievement Awards and the short-lived musical It's A Bird, It's A Plane, It's Superman, then were Oscar nominated for writing BONNIE AND CLYDE (66). Some other screenplay (or story) credits were THERE WAS A CROOKED MAN (70), WHAT'S UP DOC? and Benton's BAD COMPANY (both 72), SUPERMAN (78), SUPERMAN 2 (80), STILL OF THE NIGHT and JINXED! (both 82), SUPERMAN 3 (83), SHEENA (84), SANTA CLAUS (85), and Michael Jackson's MOONWALKER (88). He sometimes wrote with his wife Leslie Newman and also produced some films.

CHARLES L. NIZET (71), from Seraing, Belgium, directed low budget movies in or around Las Vegas. He also wrote and produced some of them. His credits are MISSION AFRICA (68), SLAVES OF LOVE (69), THREE WAY SPLIT and RAVAGER (both 70), VODOO HEARTBEAT (72) with his biggest star - Philip Ahn, HELP ME... I'M POSSESSED (76), and RESCUE FORCE (89). Nizet was murdered in Flores da Cunha, Rio Grande do Sul, Brazil on 2/4/03.

EDWARD NORRIS (91), from Phil., was a double in WINGS (27), and acted in QUEEN CHRISTINA (33), MAD LOVE (35), THEY WON'T FORGET (37), BOYS TOWN (38), THE GORILLA (39), SCANDAL SHEET (40), ROAD SHOW (41), MYSTERY OF MARIE ROGET, A CLOSE CALL FOR ELLERY QUEEN and THE MAN WITH TWO LIVES (all 42), SHADOWS IN THE NIGHT (44), JUNGLE QUEEN (45), DECOY (46), TRAPPED BY BOSTON BLACKIE (48), KILLER SHARK (50), I WAS A COMMUNIST FOR THE F.B.I. (51), THE KENTUCKIAN (55), JUNGLE SAFARI (56), and many others.

NIXAU (59), from Namibia, was the Kalahari bushman who was paid approx. \$300 to star in director Jamie Uys' S. African THE GODS MUST BE CRAZY (80). It became a major international hit and Nixau received a much larger (but still unfair) amount to return in THE GODS MUST BE CRAZY II (89). In Hong Kong, he was in the vampire kung fu comedy CRAZY SAFARI (91), CRAZY HONG KONG (93), and THE GODS MUST BE CRAZY IN CHINA (94). Nixau, who had TB, had returned to life as a herdsman.

(BABATUNDE) **OLATUNJI** (75), from Ajido, Nigeria, was a drummer whose group performed at civil rights rallies led by Martin Luther King, at Radio City Music Hall, and the '64 New York World's Fair. His influential debut '59 Drums Of Passion LP (in stereo) was one of the first popular "world music" releases and remained in print for decades (it's now on CD). He recorded four other Columbia LPs and one for Roulette with members of the Sun Ra Arkestra. His "Jin-Go-Lo-Ba" was remade as "Jingo" by Santana in '69. He later had his own Drums of Passion group including students and family members, and played with Carlos Santana, Micky Hart's Planet Drum and others.

FELICE ORLANDI (78), from Italy, but raised in Cleveland, acted on Broadway and made his film debut in Kubrick's KILLER'S KISS (55). He was in THE HARDER THEY FALL (56), NEVER LOVE A STRANGER (58), THE PUSHER (60), THEY SHOOT HORSES... (69), CATCH-22 (70), THE OUT-



FIT (74), HARD TIMES (75), THE DRIVER (78), THE LONG RIDERS (80), HIT LIST (89), and ANOTHER 48 HOURS (90). His many TV credits include NAKED CITY, CAPTAIN NICE, THE WILD WILD WEST, MISSION: IMPOSSIBLE, HAWAII FIVE-O, THE BIONIC WOMAN, and TALES FROM THE DARK-SIDE and he had a recurring role on HOGAN'S HEROES. He was married to actress Alice Ghostly.

SUZY (Cecelia Anne Renee) **PARKER** (69), from San Antonio, TX, was the highest-paid cover girl in the 1950s. The 5' 10" red haired early "supermodel" acted in movies including TEN NORTH FREDERICK (58), CIRCLE OF DECEPTION (60), THE INTERNS (62), FLIGHT FROM ASHIYA (64), and CHAMBER OF HORRORS (66). Some TV roles were on THE TWILIGHT ZONE (playing six parts), BURKE'S LAW, TARZAN, and NIGHT GALLERY. She had four children with her third husband actor Bradford Dillman (they married in '63). Her sister Dorian Leigh Parker was in NAKED AUTUMN (60).

JOHNNY PAYCHECK (Donald Eugene Lytle) (64), from Greenfield, Ohio, spent six years playing bass, guitar or steel guitar and singing tenor backup with George Jones. He can be seen with Jones in Ron Ormond's FORTY ACRE FEUD (65). He wrote hits for Tammy Wynette and Ray Price and was also in the bands of Price, Porter Wagoner, and Faron Young. He recorded (as Donny Young) for Decca and Mercury until he renamed himself and recorded for Little Darlin', Epic, Columbia, EMI, and Mercury again. His #1 country chart hit "Take This Job and Shove It," (77) was written by David Allan Coe, from Akron, Ohio. Paycheck was in TAKE THIS JOB AND SHOVE IT (80), HELL'S ANGELS FOREVER (83) and several other features and appeared on MIDNIGHT SPECIAL (several times) and AUSTIN CITY LIMITS. After 60 country chart hits he served two years (89-91) for shooting a man in the head in an Ohio bar in '85. Paycheck recorded 70 albums. Some other hits were "I'm The Only Hell (Mama Ever Raised)," "Me And The I.R.S.," "(Stay Away) From The Cocaine Train," "Drinkin' and Drivin'," "Fifteen Beers," "D.O.A. (Drunk On Arrival)," "I Grow Old Too Fast," and "Out Of Beer."

MAX PECAS (78), from Lyon, France, directed DANIELLA BY NIGHT (61) and SWEET ECSTASY (62) both with Elke Sommer and released here by Radley Metzger, and THE EROTIC TOUCH OF HOT SKIN (64) with Sophie Hardy. Some others which played in American "Art" (later porn) theaters were FIVE WILD GIRLS and HEAT AT MIDNIGHT (both 66), THE SLAVE and TORMENT (both 67), THE NIGHT OF THREE LOVERS (68), HER AND SHE AND HIM and I AM A NYMPHOMANIAC (both 70), YOUNG CASANOVA (74), FELICIA (75), and SWEET TASTE OF HONEY (76). Pecas also produced and wrote many of his own films.

(Eldred) **GREGORY PECK** (87), from La Jolla, CA, made his Broadway debut in 1942, and first acted in films two years later. He was in SPELL-BOUND (45), DUEL IN THE SUN (46), THE PARADINE CASE and GENTLEMAN'S AGREEMENT (both 47), TWELVE O'CLOCK HIGH (49), and THE GUNFIGHTER (50). 50s roles included DAVID AND BETHSHEBA (51), THE SNOWS OF KILIMANJARO (52), MOBY DICK (56), THE BIG COUNTRY which he also produced (58), and ON THE BEACH and PORK CHOP HILL which he also produced (both 59). 60s roles included THE GUNS OF NAVARONE (61), TO KILL A MOCKINGBIRD (which he received an Oscar for), CAPE FEAR (which he produced), and HOW THE WEST WAS WON (all 62), MIRAGE (65), ARABESQUE (66), and THE CHAIRMAN and MAROONED (both 69). 70s roles included THE OMEN (76), MacARTHUR (77), and THE BOYS FROM BRAZIL (78). He also produced THE TRIAL OF THE CANTONVILLE NINE (72) and THE DOVE (74). In 87 he angered Reagan by voicing an anti Supreme Court nominee Bork TV ad, attended a peace conference in the USSR and played the president in the anti-nuke AMAZING GRACE AND CHUCK (87). He recalled earlier roles in CAPE FEAR

(91), as Atticus Finch in PASSAGE A L'ACTE, and in MOBY DICK (98). The 6' 3" star was nominated for five Oscars, received The Presidential Medal of Freedom in '69, and many other major awards. Peck was married twice and had five children. His oldest son, Jon shot himself in '75. Son Tony Peck was in BRENDA STAR (89), SLIVER (93) and others and daughter Cecilia was in MY BEST FRIEND IS A VAMPIRE (88), KILLING ZOE (94), and others. Veronique Passani was his French-born wife of 48 years.

SAM PHILLIPS (80) from Florence, AL, Memphis was a DJ who opened the Memphis Recording Service in '50 and leased records by B.B. King, Howlin' Wolf, and others to various labels. "Rocket 88" (51) by Jackie Brenston (and Ike Turner) is often called the first rock and roll hit. Phillips' legendary Sun label's started in '52 and had it's first national R&B hit with Rufus Thomas' "Bear Cat" in '53. Phillips signed Elvis in '54, then Johnny Cash, but it was Carl Perkins' "Blue Suede Shoes" (56) that was Sun's first crossover hit, going to #1 country and #2 pop and R+B. Jerry Lee Lewis became the labels biggest star and James Cotton, Roscoe Gordon, Charlie Rich, Roy Orbison, Billy Riley, Warren Smith, Carl Mann, Charlie Feathers and Bill Justis were some other Sun (or Phillips Int.) artists. In '69, Phillips sold the Sun catalog. There have been films about Sun and Phillips and his always impassioned interviews have been in many music documentaries.

VERA HRUBA RALSTON (80), from Prague, Czechoslovakia was an Olympic ice skater who competed with Sonja Henie in the 1936 games. She was brought to America by Republic Pictures head Herbert Yates, who was over twice her age during the war. Henie had become a movie star, so in '41 he added Ralston to Hrubá's name and starred her in ICE CAPADES, the first of her 26 movies. Ralston, the brand of a hot cereal was on everybody's minds then because of the "Hut-Sut Song" novelty hit. She had to learn her lines phonetically and her singing voice was dubbed. Some titles were the Eric Von Stroheim movies THE LADY AND THE MONSTER and STORM OVER LISBON (both 44), DAKOTA (45) with John Wayne, MURDER IN THE MUSIC HALL (46), ANGEL OF THE AMAZON (48), THE FIGHTING KENTUCKIAN (49), also with Wayne, A FAIR WIND TO JAVA (53), and THE MAN WHO DIED TWICE (58) filmed in "Naturama." Yates married her in '52 but when Republic ended so did her acting career. When he died at 85 in '66 she inherited half of his estimated \$10-million estate. She remarried in '73.



Sydney Lassick

MAURICE RAPF (88), from NYC, wrote screenplays for features including NORTH OF SHANGHAI (39), BROTHERHOOD OF MAN (45), Disney's SONG OF THE SOUTH (46) and CINDERELLA (50), and FATHER BROWN (54) and helped found the Screen Writers Guild (later the Writers Guild of America). After he was blacklisted in '47 for Communist leanings he used pseudonyms or fronts to continue writing for films and TV. He also made commercials and industrial films, wrote movie reviews for Life and Family Circle and was a film teacher. His producer father Harry Rapf (1882-49), one of the 36 founders of the Academy of Motion Picture Arts and Sciences, was credited with discovering Rin Tin Tin, Joan Crawford, and other major stars at MGM. His brother Matthew produced many TV series.

IVAN RASSIMOV (Djassimovic) (65), from Trieste, Italy, was known for starring in extreme sex, violence and cannibal movies that were often censored in America. He was in PLANET OF VAMPIRES (65), THE WITCH IN LOVE (66), DON'T WAIT DJANGO, SHOOT! (68) with his younger sister Rada, NEXT! and CONGO HELL (both 70), DEEP RIVER SAVAGES, THEY'RE COMING TO GET YOU and EYE OF THE BLACK CAT (all 72), SUPER BITCH (73), SPASMO and THE SEXORCIST (both 74), the hard X rated INHIBITION, ASSAULT WITH A DEADLY WEAPON, EMANUELLE IN BANKOK, and ILSA, HAREM KEEPER OF THE OIL SHIEKS (all 76), BEYOND THE DOOR 2 and JUNGLE HOLOCAUST (77), EMANUELLE AROUND THE WORLD and EMANUELLE IN THE COUNTRY (both 78), THE HUMANOID (79), EATEN ALIVE (80), RAIDERS OF ATLANTIS (83), and BODY COUNT (86). Most

assumed that the Italian born Croatia was Russian or even Anglo (he was also aka Sean Todd). He later was a comic book publisher.

(David) **NOEL REDDING** (57), from Folkestone, England, played lead guitar with Screaming Lord Sutch, then The Loving Kind who recorded three 45s in '66. In Oct. of that year he was asked by former Animals bassist Chas Chandler to play bass with The Jimi Hendrix Experience, which only lasted until June '69. Hendrix died in '70. Redding's Experience songs were "She's So Fine" and "Little Miss Strange." His groups Fat Mattress (with former members of The Loving Kind) and The Noel Redding Band recorded two LPs each. In '90, rival autobiographies of Redding and Experience drummer Mitch Mitchell were published. During the last 20 years Redding played on weekends at a pub in the town of Clonakilty in southern Ireland. He was found dead at his home.

CARLOS RIVAS (78) from Odessa, TX, was in Mexican movies since the early 50s, and BEAST OF HOLLOW MOUNTAIN, COMANCHE and THE KING AND I (all 56), THE BLACK SCORPION, THE BIG BOODLE, and THE DEER-SLAYER (all 57), MACHETE (58), PEPE (60), THE MADMAN OF MANDORAS (64) later aka THEY SAVED HITLER'S BRAIN, TARZAN AND THE VALLEY OF GOLD (66), TOPAZ and TRUE GRIT (both 69), THE GATLING GUN (73), DOC SAVAGE (75), GAS FOOD LODGING (92), and MI VIDA LOCA (93). Some TV roles were on ZORRO, SEA HUNT, PERRY MASON, THE ADDAMS FAMILY, GUNSMOKE, BRANDED, MISSION IMPOSSIBLE, and THE A-TEAM.

DAVE ROWBERRY (62), from Newcastle, England, was the organist of The Mike Cotton Sound then The Animals from May, '65 (when Alan Price went solo) to the fall of '66 when the group disbanded. He played on hits including "It's My Life," "Inside-Looking Out," "Don't Bring Me Down," and "See See Rider" and the US LPs Animalization and Animalism. He can be seen in IT'S A BIKINI WORLD and on many TV show clips. Eric Burdon recorded more hits with session musicians, then a new group of Animals. Bassist Chas Chandler died in '96. Rowberry was with The Animals and Friends (including other former members) for the last 3 years.



William Marshall

BING RUSSELL (75), from Battleboro, VT, was in TARANTULA (55), THE DEADLY MANTIS, THE LAND UNKNOWN and TEENAGE THUNDER (all 57), SUICIDE BATTALION (58), THE MAGNIFICENT SEVEN (60), THE STRIPPER (63), BILLY THE KID VS. DRACULA (66), BLACKBEARD'S GHOST (68), THE COMPUTER WORE TENNIS SHOES (69), SATAN'S SCHOOL FOR GIRLS (73), ELVIS (79) as Vernon Presley, TANGO AND CASH (89), DICK TRACY (90) and many others. He was the sheriff on BONANZA for 11 years and his many TV credits include SCIENCE FICTION THEATRE, SURFSIDE 6, TWILIGHT ZONE, THE FUGITIVE, THE MUNSTERS, COMBAT, THE MONKEES, LITTLE HOUSE ON THE PRAIRIE, and many westerns. He and his son Kurt Russell were both in 70s Disney movies.

REGGIE RYMAL (81), was the paddle ball expert featured in THE HOUSE OF WAX (53) and appeared on many 50s variety TV shows.

IAN SAMWELL (66), from England, was briefly guitarist for Cliff Richard and The Drifters (later The Shadows). He wrote the singers first hit "Move It" (#2 in '58) then was replaced by Jet Harris. His songs were also recorded by Kenny Lynch, Joe Brown, Dusty Springfield, The Isley Brothers, The Small Faces ("Watcha Gonna Do About It."), and others. He produced Sounds Incorporated, John Mayall and Georgie Fame. He produced America's first album including their hit "A Horse With No Name." Samwell had a heart disease that led to a transplant in '91.

(Ramon) **MONGO SANTAMARIA** (85), from Cuba, was a percussionist and bandleader who recorded for Fantasy starting in '58. His version of Herbie Hancock's "Watermelon Man" went to #10 in '63 on Battle Records. He also was a member of the bands of Perez Prado, Tito Puente, and Cal Tjader and was in MADE IN PARIS (66).

WALTER SCHARF (83) from NYC, came to Hollywood in '34, as a musical arranger for Rudy Vallee's orchestra. He composed incidental music (often uncredited) or soundtracks and/or was the musical conductor for many films and serials including NANCY STEELE IS MISSING (37), SUEZ (38), THE ADVENTURES OF SHERLOCK HOLMES (39), THE GLASS KEY (42), THE LADY AND THE MONSTER, CAPTAIN AMERICA, and THE TIGER WOMAN (all 44), CITY ACROSS THE RIVER, KING OF THE ROCKET MEN, and MA AND PA KETTLE (all 49), THE INVISIBLE MONSTER and FRANCIS (50), ABBOTT AND COSTELLO MEET THE INVISIBLE MAN and LOST PLANET AIRMEN (both 51), HANS CHRISTIAN ANDERSEN (53), WHITE CHRISTMAS (54), LOVING YOU (57), KING CREOLE, ROCK-A-BYE BABY and MISSILE MONSTERS (all 58), CINDERELLA (60), THE ERRAND BOY (61), THE NUTTY PROFESSOR (63), TICKLE ME (65), PENDULUM (68), WILLY WONKA and JOURNEY BACK TO OZ (both 71), BEN (72), WALKING TALL (73) and two sequels, and THIS IS ELVIS (81). He composed scores for many TV movies and TV series including BEN CASEY, THE MAN FROM U.N.C.L.E., THE WILD, WILD WEST, MISSION: IMPOSSIBLE, and HAWAII FIVE-O. He earned 10 Oscar nominations.

JOHN SCHLESINGER (77), from London, did a magic act for WWII troops and was a stage, film and TV actor who, starting in the late 50s, directed documentary films and BBC programs. After A KIND OF LOVING (62), BILLY LIAR (63), DARLING (65) and FAR FROM THE MADDING CROWD (67), he received an Oscar for the X rated MIDNIGHT COWBOY (69), followed by SUNDAY, BLOODY SUNDAY (71), DAY OF THE LOCUST (75), MARATHON MAN (76), and the costly flop HONKY TONK FREEWAY (81). Some later features were THE FALCON AND THE SNOWMAN (85), THE BELIEVERS (87), PACIFIC HEIGHTS (90), COLD COMFORT FARM (95), EYE FOR AN EYE (96), and THE TALE OF SWEENEY TODD (98).

CHRISTIANE SCHMIDTNER (63), from Mannahein, Germany, was a blonde model who moved to America and became a Max Factor model. She was in SHIP OF FOOLS and Russ Meyer's FANNY HILL (both 65), and BOEING-BOEING (66), and was in Playboy's March 66 issue. She was on THE WILD WILD WEST and HOGAN'S HEROES and WONDER WOMAN playing Gestapo agents and was in THE BIG DOLL HOUSE (71) as the evil warden, SCREAM, PRETTY PEGGY (73), THE GIANT SPIDER INVASION and THE SPECIALIST (both 75) and LEMON POPSICLE III (81).

MARTHA SCOTT (90), from Jamesport, Missouri, was Oscar nominated for her first film, OUR TOWN (40), in which she recreated her stage role. She played Charlton Heston's mother in THE TEN COMMANDMENTS (56) and BEN HUR (59) and played his wife twice on stage. Some other roles were in STAGE DOOR CANTEN (43), THE DESPERATE HOURS (55), EIGHTEEN AND ANXIOUS (57), THE DEVIL'S DAUGHTER (73), AIRPORT 75 (74) as a nun, and DOIN' TIME ON PLANET EARTH (88) and she produced FIRST MONDAY IN OCTOBER (81). She was on many early 50s live TV shows and had recurring roles on THE BOB NEUWHART SHOW as Bob's mother, THE SIX MILLION DOLLAR MAN, THE BIONIC WOMAN, GENERAL HOSPITAL, and DALLAS. Scott was related to President William McKinley.

HILDE SESSAK (88), from Germany, was in movies since the 30s including GIRL OF THE MOORS (35), RAPE OF THE SABINES (37), ILLUSION (41), ORIENT EXPRESS (44), FANNY HILL and THE RINGER (both 64), THE HUNCHBACK OF SOHO (66), and THE GORILLA OF SOHO (68).

CYRIL SHAPS (79), from London, was in movies including PASSPORT TO SHAME (58), TERROR OF THE TONGS and RETURN OF THE STRANGER (both 61), RASPUTIN and TO SIR WITH LOVE (both 66), THE LOOKING GLASS WAR (69), THE ODESSA FILE (74), THE SPY WHO LOVED ME (77), UNIDENTIFIED FLYING ODDBALL (79), ERIK THE VIKING (89), THE MADNESS OF KING GEORGE (94), and THE PIANIST (02). He was on the QUATERMASS II (55) mini series, was the voice of Prof. Popkiss on SUPER-

CAR, acted on shows including DR. WHO, THE SAINT, and DANGER MAN, and was in many TV movies.

GERALD EDWARD SHEPARD (52), from London, was a guitarist, singer and songwriter with Gary Glitter (Paul Gadd) who had recorded under various names since the early 60s. After the famous "Rock 'n' Roll Part 1" in '72 (with overdubbed music by producer Mike Leander) Glitter and The Glitter Band had 17 more top 40 hits in England including a version of "Papa Oom Mow Mow." The Glitter Band also had seven Top 20 singles in England without Gary, many co-written by Shepard, who was known for his star shaped guitar. Bell, then Arista released the records in America. They were in REMEMBER ME THIS WAY (74), and NEVER TOO YOUNG TO ROCK and SIDE BY SIDE (both 75) and reformed several times.

SERGE SILBERMAN (86), from Lodz, Poland, was the French based producer of Luis Bunuel's DIARY OF A CHAMBERMAID (64), THE MILKY WAY (70), THE DISCREET CHARM OF THE BOURGEOISIE (72), THE PHANTOM OF LIBERTY (74), and THAT OBSCURE OBJECT OF DESIRE (77). He also produced SCHEHERAZADE (62), RIDER ON THE RAIN (70), Kurosawa's RAN (85), and others.

NINA SIMONE (Eunice Kathleen Waymon) (70), from Tryon, NC, was a classically trained pianist who sang jazz, pop and protest songs. In '59 "I Loves You Porgy" (#18) was her only top 40 hit and she appeared on ED SULLIVAN. One '64 LP included Billy Holiday's "Strange Fruit," "Old Jim Crow," and her "Mississippi Goddam" ("this whole country is full of lies, You're all gonna die and die like flies."). In '65 The Animals hit with her "Don't Let Me Be Misunderstood" and "You'll Go To Hell" was a single in '67. 60s R+B chart hits included "Trouble In Mind," "I Put A Spell On You," and "Revolution." Her #5 version of The Bee Gees' "To Love Somebody" was one of several UK hits. She recorded for Bethlehem, Colpix, Philips, RCA, and CTI. Simone left America in '73 and lived in the Caribbean, Africa, then Europe and died at her home in southern France. She was one of eight children in a poor family.

ALBERTO SORDI (83), from Rome, was the Italian screen voice of Oliver Hardy. He went on to be a major star in comic roles in 150 films. Including I TRE AQUILOTTI (42), Fellini's THE WHITE SHIEK (52) and I VITELLONI (53), UN AMERICANO A ROMA (54), THE FLYING DISC (64), THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (65), THE WITCHES (69), WHY (71), and FELLINI'S ROMA (72). He later directed and wrote many of his own films. His body was displayed inside of the Rome town hall after he died on Feb 25.

JEANNE SOREL (89), born in Alexandria, Egypt, was in movies from AMERICAN MADNESS (32) to PREHISTORIC WOMEN (50), produced by her late husband Albert J. Cohen. Her daughter is soap opera actress Louise Sorel.

ROBERT STACK (84), from L.A., was a skeet shooting champ when he signed with Universal and acted in FIRST LOVE (39) starring Deanna Durbin. He went on to roles in TO BE OR NOT TO BE (42), BWANA DEVIL (52) in 3-D, SABRE JET (53), HOUSE OF BAMBOO (55), and was Oscar nominated for WRITTEN ON THE WIND (56). Starting in '59 was Elliot Ness on the popular and controversial UNTOUCHABLES series. Some later credits were IS PARIS BURNING? (66), THE CORRUPT ONES (67), 1941 (79), AIRPLANE! (80), CADDYSHACK II (88), JOE VS. THE VOLCANO (90), BASEketball (98), and KILLER BUD (01). Stack's other series included NAME OF THE GAME and FALCON CREST, and he was the host of UNSOLVED MYSTERIES. Some early TV credits were LIGHTS OUT and CLIMAX. He also had many narration and voice credits. His wife since '56 was former actress Rosemarie Bowe. Daughter Elizabeth Stack is an actress.

EDWIN STARR (Charles Edwin Hatcher) (61), from Nashville, TN, but raised in Cleveland, was with The Bill Doggett Combo starting in '63, then

went solo and had crossover hits with "Agent 00 Soul" (in '65) and "Twenty-Five Miles" (in '69) both which he wrote. His 1970 #1 "War (What is it Good For)" has since been used in many movies and was covered by others. In '66 in Detroit he also wrote and produced the #12 "Oh How Happy" by The Shades of Blue and was in The Holidays produced by George Clinton. Starr hit the R+B top 40 15 times on Ric-Tic, various Motown labels, Granite and 20th Century. He appeared on UPBEAT, MIDNIGHT SPECIAL, AMERICAN BANDSTAND and other TV shows and was on the HELL UP IN HARLEM (74) soundtrack. Starr later frequently toured Europe with a 10 piece band. He died of a heart attack near Nottingham, England where he had lived for 20 years and was named "the King of Northern Soul."

PETER STONE (73), from L.A., wrote screenplays (sometimes using pseudonyms) for CHARADE (63), FATHER GOOSE (64), MIRAGE (65), JIGSAW (68), a remake of MIRAGE, THE SKIN GAME (71), THE TAKING OF PELHAM ONE TWO THREE (74), WHO IS KILLING THE GREAT CHEFS OF EUROPE? (78), and THE TRUTH ABOUT CHARLIE (02), a remake of CHARADE. He also wrote for STUDIO ONE, THE DEFENDERS and other series. His musicals include 1776 and Titanic. He was the first person to win an Oscar, an Emmy and a Tony awards.

PHILLIP STONE(S), from Kirkstall, Leeds, England, was in UNEARTHLY STRANGER (63), THUNDERBALL (65), FRAGMENT OF FEAR and CARRY ON LOVING (both 70), A CLOCKWORK ORANGE as Alex's father, QUEST FOR LOVE and CARRY ON AT YOUR CONVENIENCE (all 71), O LUCKY MAN! and HITLER: THE LAST TEN DAYS (both 73), BARRY LYNDON (75), VOYAGE OF THE DAMNED (76), THE MEDUSA TOUCH (78), S.O.S. TITANIC (79), THE SHINING, and FLASH GORDON (both 80), THE PHANTOM OF THE OPERA (83), and INDIANA JONES AND THE TEMPLE OF DOOM (84). He was also a stage director and actor, and starred on the THE RAT CATCHERS series. Some other TV roles were on THE AVENGERS, Z CARS, STAR MAIDENS, and JASON KING.



Gregory Peck

DANIEL TARADASH (90), from Louisville, KY, was an NYC playwright who became a screenwriter starting with GOLDEN BOY (39). After WWII service his credits include THE NOOSE HANGS HIGH (48), KNOCK ON ANY DOOR (49), RANCHO NOTORIOUS and DON'T BOTHER TO KNOCK (both 52), and FROM HERE TO ETERNITY (53) which he won an Oscar for. Some later credits were STORM CENTER (56) which he also directed, BELL, BOOK, AND CANDLE (58), MORITURI (65), HAWAII (66), and CASTLE KEEP (69).

DEWEY (Steven) TERRY (65), from L.A., sang with Don "Sugarcane" Harris in The Squires doo wop group, then starting in '56, as the R+B duo Don & Dewey on Specialty. Some of their songs (all covered by others) were "Farmer John," "Big Boy Pete," "I'm Leaving It All Up To You," "Justine," "Mammer Jammer," and "Koko Joe." They later toured with Little Richard and were on his '64 comeback single "Bama Lama Bama Loo" and the Little Richard Is back! LP (along with Jimi Hendrix). The duo reformed in '75 and performed in blues clubs and on the oldies circuit and recorded new material in the 90s. Harris's died in '99. Terry played piano and guitar and was usually the lead singer. He had cancer.

DESMOND TESTER (83), from England, was the little boy carrying a package with a terrorist bomb in Hitchcock's SABOTAGE (36). He was in NON-STOP NEW YORK (37), MAD MEN OF EUROPE (39) and others until the 50s when he moved to Australia and hosted children's TV shows. He also acted in BARRY MCKENZIE HOLDS HIS OWN (74), DINGO (83), and other Australian movies.

(Henry) **PETER TEWKSBURY** (79), from Cleveland, directed TV shows starting in '54 including FATHER KNOWS BEST, THE PEOPLE'S CHOICE, HOW TO MARRY A MILLIONAIRE, and the long running hit MY THREE SONS which he created, produced, and directed. His movies included EMIL AND THE DETECTIVES (64), and STAY AWAY JOE (68) and THE TROUBLE

WITH GIRLS (69) both starring Elvis. He later managed the cheese department at the Brattleboro, VT Food Co-Op as Henry The Cheeseman and refused to discuss his Hollywood days.

LEOPOLDO TRIESTE (86), from Reggio Calabria, Italy, was in 105 movies including *THE WHITE SHIEK* (56), *THE SIGN OF VENUS* (53), *A FAREWELL TO ARMS* (57), *DIVORCE ITALIAN STYLE* (62), *WHITE VOICES* (64), *SHOOT LOUD, LOUDER... I DON'T UNDERSTAND* (66), *THE SHOES OF THE FISHERMAN* (68), *THE SICILIAN CLAN* and *THE CHASTITY BELT* (both 69), *PUSSYCAT PUSSYCAT I LOVE YOU* (70), Bava's *TWITCH OF THE DEATH NERVE* (71), *PULP* (72), *DON'T LOOK NOW* (73), *THE GODFATHER: PART II* (74), *PRIVATE LESSONS* (75), *CALIGULA*, *THE BLACK STALLION*, and *FLATFOOT IN EGYPT* (all 79), *THE NAME OF THE ROSE* and *MOMO* (both 86), *CINEMA PARADISO* (89), and *THE COUNCIL OF EGYPT* (92). He also wrote screenplays and directed.

LEON URIS (78), from Baltimore, MD, wrote novels that were filmed as *BATTLE CRY* (54), *THE ANGRY HILLS* (59), *EXODUS* (60), *TOPAZ* (69), and *QBVII* (74) a courtroom mini-series based on his legal troubles with *EXODUS*. Both Otto Preminger and Hitchcock hired him to adapt his own books then fired by. Uris also wrote the screenplay for *GUNFIGHT AT THE O.K. CORAL* (57). His family fled Czarist Russia.

TITOS VANDIS (86), from Salonika, Greece, was in Greek movies, *NEVER ON SUNDAY* (60), *IT HAPPENED IN ATHENS* (62), *TOPKAPI* (64), *EVERYTHING YOU WANTED TO KNOW ABOUT SEX...* (72) as the shepherd, *THE EXORCIST* as Father Karras's uncle, and *GENESIS II* (both 73), *GET CHRISTY LOVE!*, *THE HARRAD SUMMER* and *BLACK SAMPSON* (all 74), *SATAN'S TRIANGLE* (75), *OH GOD!* (77), *NATIONAL LAMPOON GOES TO THE MOVIES* (81), *YOUNG DOCTORS IN LOVE* (82), and *FLETCH LIVES* (89). He also acted on many Greek and American TV shows.

WILSON VIANNA (75) from Rio de Janeiro, Brazil, was in *CURUCU*, *BEST OF THE AMAZON* and *LOVE SLAVES OF THE AMAZON* (57), and many Brazilian films. He was TV children's show host Captain Aza for 13 years.

MICHAEL (Anthony Morrison) **WAYNE** (68), from L.A., was the eldest of John Wayne's seven children. He headed his father's Batjac Productions, then the family Wayne Enterprises. He was associate producer of *THE ALAMO* (60) and others and produced *THE GREEN BERETS* (68), *BIG JAKE* (71), *CAHILL: U.S. MARSHALL* and *THE TRAIN ROBBERS* (both 73), and *BRANNIGAN* (75). His father (Marion Morrison) died in '79. His wives were all Latin (from Mexico or Peru).

ELISABETH (Margaret) **WELCH** (99) from NYC, was in the chorus that introduced "The Charleston" dance craze in *Runnin' Wild* (23), *The Chocolate Dandies* (24) and *Blackbirds of 1928* all on Broadway. In '33 she moved to London, became a major stage star and had hit records including "Stormy Weather." A box set is available of her recordings (some written for her by Cole Porter and Ivor Novello). She was in movies including *DEATH AT BROADCASTING HOUSE* (34), *SONG OF FREEDOM* (36) and *BIG FELLA* (37) both starring with Paul Robeson, *ALIBI* (42), *DEAD OF NIGHT* (45), *OUR MAN IN HAVANA* (59), *REVENGE OF THE PINK PANTHER* (78), and *TEMPEST* and *ARABIAN ADVENTURE* (both 79). Welch made a return to Broadway in '86 and retired in '96. Her father was part American Indian and her mother was white.

NANCY WHISKEY (Wilson), from England, sang lead with the Chas McDevitt skiffle group when they hit with "Freight Train" (#5 UK, #40 US) and "Greenback Dollar" (#28) and were in *THE TOMMY STEELE STORY* (57) and *THE GOLDEN DISC* (58). Only Lonnie Donnegan, who also died in '03, was a more successful skiffle artist.

BARRY WHITE (58), from Galveston, TX, played piano on Jesse Belvins' "Goodnight My Love" (56) when he was 11 and was in *Little Caesar* and *The Romans* when he was 16. He co-produced Bob and Earl's "Harlem Shuffle" (64), engineered Bobby Fuller's "I Fought The Law" (66), recorded with The

Upfronts and solo (sometimes as Barry Lee), sang backup for Jackie DeShannon, and wrote songs for *THE BANANA SPLITS*. White and his two groups (Love Unlimited and The Love Unlimited Orchestra) hit the R+B top 40 a total of 31 times on Uni, 20th Century, and A+M. White also scored *THE TOGETHER BROTHERS*, did a voice for *COONSKIN*, and hosted *MIDNIGHT SPECIAL* in '74. He recently did commercial voiceovers for Apple, Arby's and AT+T. White died of kidney failure.

LIONEL WILSON (Lazarus Salazar) (79), from Brooklyn, was the voice of TOM TERRIFIC, Manfred The Wonder Dog, and Crabby Appleton. The Terrytoon cartoons (57-9) were on CAPTAIN KANGAROO. He also acted on *THE ALDRICH FAMILY* TV series and did voices for recent Cartoon Network shows.

GEORGE WYLE (Bernard Weissman) (87), from NYC, wrote or co-wrote "500" songs including the themes for *GILLIGAN'S ISLAND*, and the short lived *IT'S ABOUT TIME* and the Andy Williams Christmas standard "The Most Wonderful Time Of The Year." He was choral or musical director for The Alan Young radio show, the ANDY WILLIAMS, DINAH SHORE, JERRY LEWIS, and FLIP WILSON TV shows, and *THE BRADY BUNCH HOUR*.

REN YAMAMOTO (73), from Ashigara, Kanagawa, Japan, was in *GODZILLA* (54), *GIGANTIS* (55), *RODAN* (56), *THE BIG BOSS* (59), *THE HUMAN VAPOR*, *SECRET OF THE TELEGIAN*, and *I BOMBED PEARL HARBOR* (all 60), *MOTHR* (61), *KING KONG VS. GODZILLA* (62), *ATTACK SQUADRON!* (63), *GODZILLA VS. THE THING* (64), *FRANKENSTEIN CONQUERS THE WORLD* and *WAR OF THE GARGANTUAS* (both 66), *ADMIRAL YAMAMOTO* (69), and *THE BATTLE OF OKINAWA* (71). Yamamoto was a grandson of the famous Harvard educated Admiral Yamamoto who planned the Pearl Harbor attack.

PHILIP YORDAN (88) from Chicago, wrote many screenplays including *SYNCHOPATION* (42), William Castle's *WHEN STRANGERS MARRY* (44), *DILLINGER* (45), *THE CHASE* and *SUSPENSE* (both 46), *ANNA LUCASTA* based on his play (49), *EDGE OF DOOM* (50), *DETECTIVE STORY* and *DRUMS IN THE DEEP SOUTH* (both 51), *MARA MARU* (52), *HOUDINI* (53), *JOHNNY GUITAR* (54), *THE BIG COMBO* (55), *CONQUEST OF SPACE* (55), *THE HARDER THEY FALL* (56), *ANNA LUCASTA* (remake) and *THE FIEND THAT WALKED THE WEST* (58), and *STUDS LONIGAN* (60). He was nominated for three Oscars and won one for *BROKEN LANCE* (55). His next movies (all shot in Spain) were *EL CID* and *KING OF KINGS* (both 61), *55 DAYS AT PEKING* (63), *FALL OF THE ROMAN EMPIRE* (64), *ROYAL HUNT OF THE SUN* (69), *CAPTAIN APACHE* (71), and *BAD MAN'S RIVER* (72). He wrote *CATAclysm* (80) and *DEATH WISH CLUB* (83) later both condensed into *NIGHT TRAIN TO TERROR* (85). Others were *BLOODY WEDNESDAY* (85), *CRY WILDERNESS* (86) about bigfoot, *THE UNHOLY* (88), and *SCREAM YOUR HEAD OFF* and *DEAD GIRLS DON'T TANGO* (both 92). He produced many of his movies plus others including *THE WILD PARTY* (56), *THE THIN RED LINE* (64), *CRACK IN THE WORLD* (65), and *CUSTER OF THE WEST* (67). Yordan also worked as a "front" for writers who were black-listed. He was credited for but did not actually write *THE NAKED JUNGLE* (54), *GOD'S LITTLE ACRE* (58), *DAY OF THE TRIFFIDS* (62), *CIRCUS WORLD* (64), *BATTLE OF THE BULGE* (65) (which he was a producer of) and many others.

(VERA) **ZORINA** (Eva Brigitta Hartwig) (86), from Berlin, was a classical ballet dancer who made her Broadway musical debut in '38. Samuel Goldwyn signed her and put her in *THE GOLDWYN FOLLIES* (38), *ON YOUR TOES* (39), *I WAS AN ADVENTURESS* (40) top billed with Peter Lorre and Eric Von Stroheim, *LOUISIANA PURCHASE* (41) starring with Bob Hope, *STAR SPANGLED RHYTHM* (42), *FOLLOW THE BOYS* (44), and *LOVER COME BACK* (46).

Thanks: Eric Caiden, Prof. Fred Hopkins, Jim McCoy, Mark J. Price, Andreas Pieper, Robert Plante, Andy Schwartz, Tony Williams, and Larry Yoshida.

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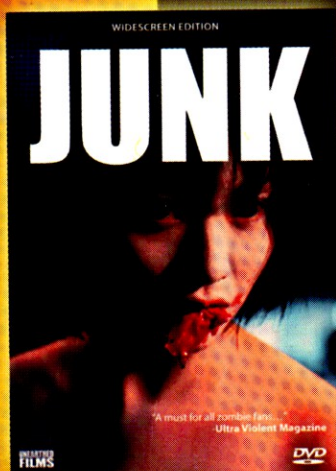
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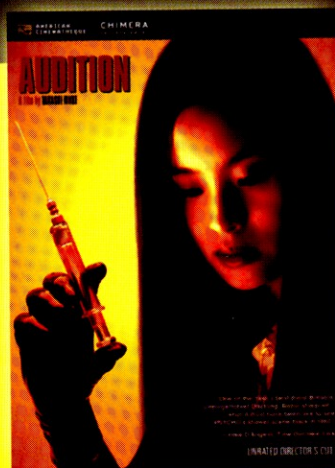
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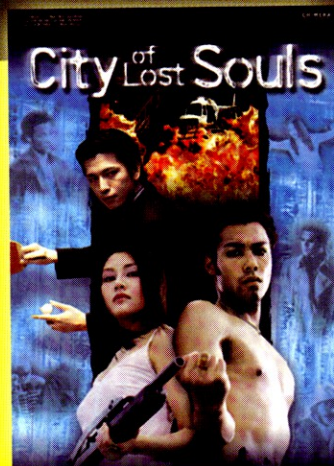
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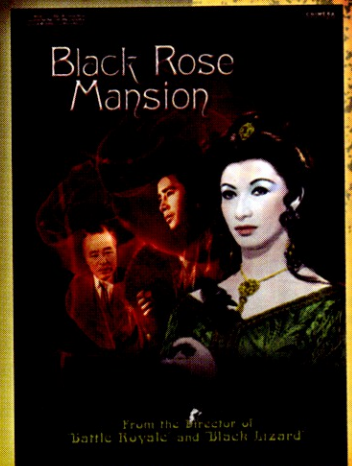
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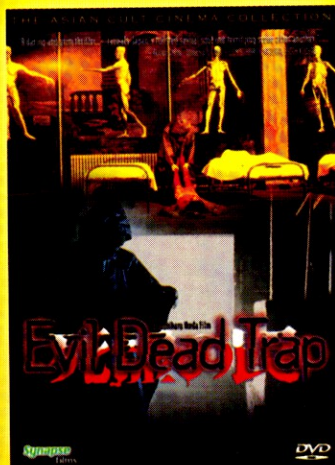
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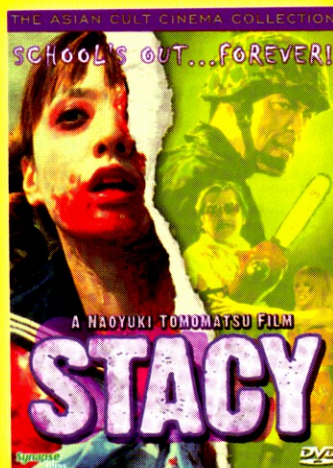
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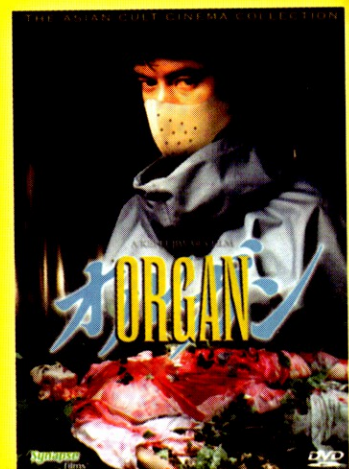
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